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VIEW

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

No. 334 / MAR. 14-MAR 20, 2002
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STIRLING

EDMONTON'S MOST FARSIGHTED BAND
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15
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MON
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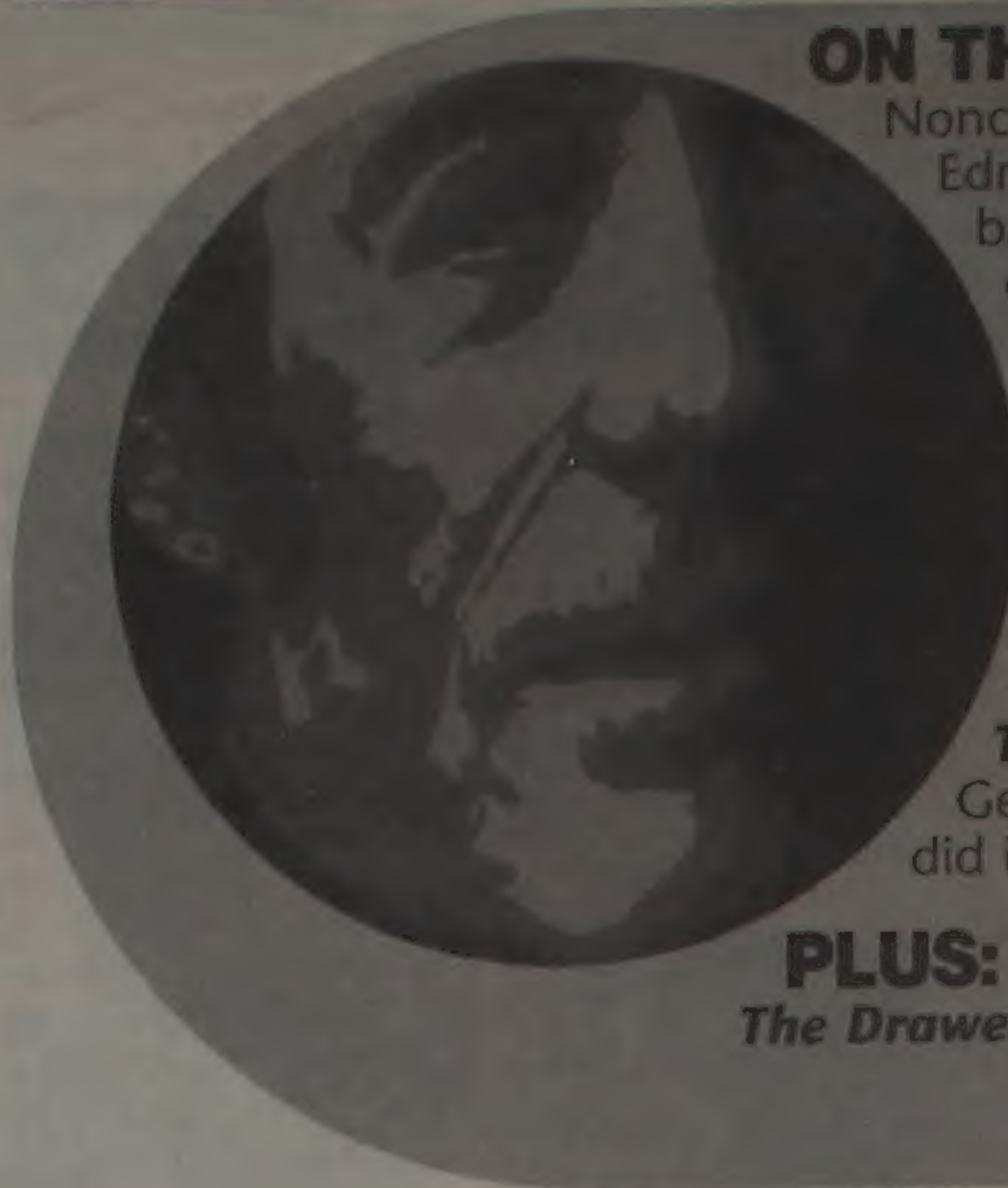
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Kyoto ugly

Klein's anti-Kyoto stance is a symptom of fatally short-sighted thinking

BY GORDON LAIRD

What, if anything, could rival the drama of the Olympics? How about Canada's Kyoto games—a bout of high-stakes poli-

ticking preceding Canada's accession to the Kyoto Protocol, the international treaty to stabilize the output of harmful greenhouse gas emissions. When premier Ralph Klein recently advised that Canada could "quit breathing" to meet its reductions, it not only underlined his govern-

ment's commitment to industry—something Klein has never been shy about—but it also offered some insight into a fundamental trans-Canadian conflict.

Climate change is a contest unlike anything this country has ever seen, as public and private leaders stake out radically divergent positions on what could become the biggest single issue of the 21st century. Not only is Canada's environmental security at stake, say a growing consensus of scientists, but after a century of

fossil-powered growth, others contend that we still can't afford to build solutions.

Last month, Klein's government sounded the alarm, predicting a regional economic catastrophe: Kyoto, it estimated, could destroy

analysis



Earth, windmills—and fire: Alberta's climate change rhetoric heats up

up to 70,000 jobs and lay waste to some \$50 billion in investment across the energy-rich reaches of the province. Canada's most affluent jurisdiction, he argued, could

fall victim to an international effort to save the planet. More recent estimates from the Cana-

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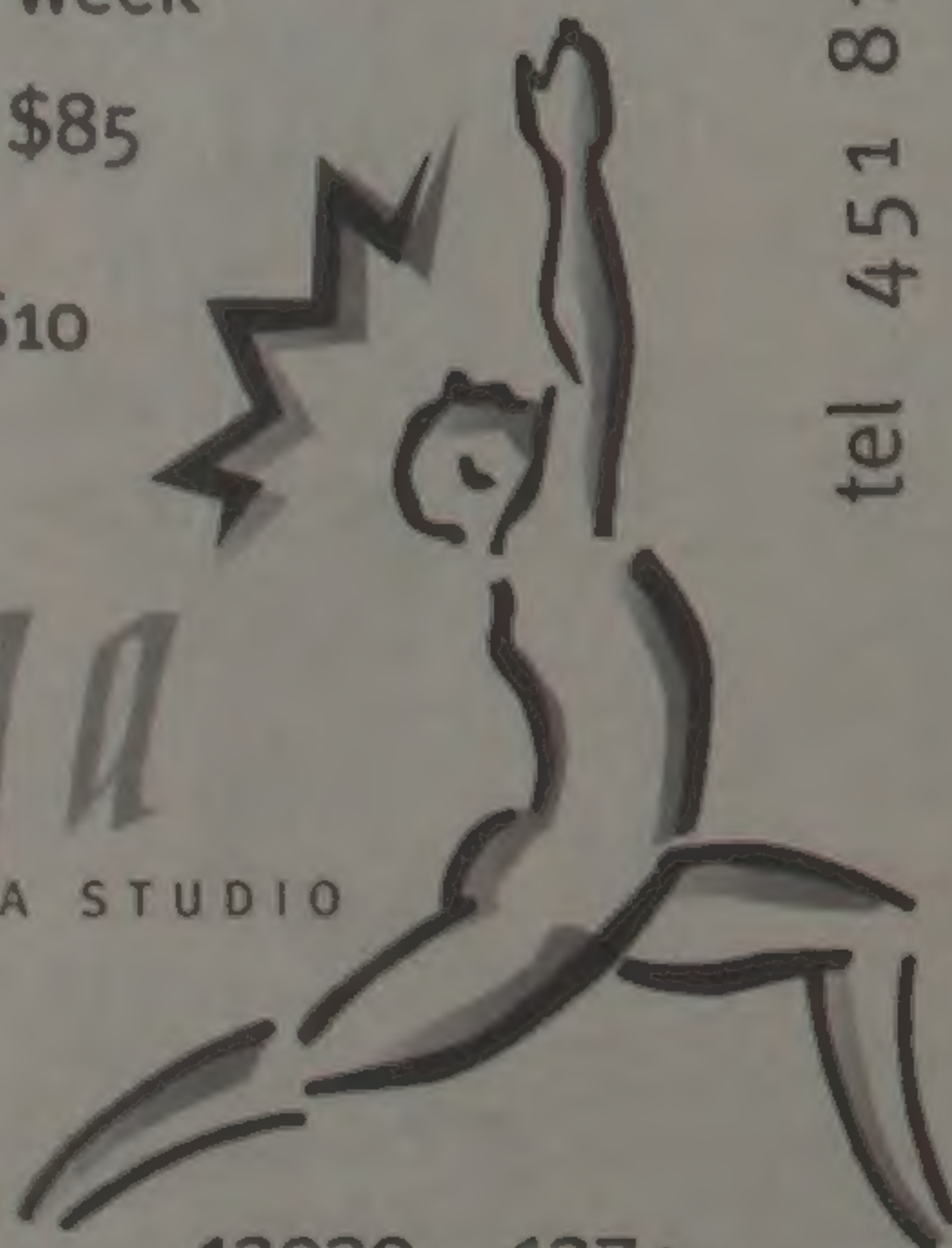
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By RICHARD BURNETT

I do, I do, I do

I got the call a couple of weeks before Montreal couple Michael Hendricks and René LeBoeuf's February 6 benefit dinner to help defray the astronomical legal costs of what's shaping up to be the most important gay-rights case in Canadian history.

"I'm worried the dinner will be a flop," Hendricks told me anxiously. "We've hardly sold any tickets." This,

from one of the most respected gay activists in the country, a draft dodger who has lived with LeBoeuf in their Plateau home for 28 years, a home he and LeBoeuf have mortgaged so they can pay their legal fees—which have already topped \$160,000. Now, with the money drying up after 15 years in the trenches fighting for the rights of others with ACT UP and Queer Nation, Hendricks was asking for help for the first time.

So I wrote an open letter to Montrealers of every stripe, gay and straight, inviting them to the \$15-per-head spaghetti dinner at Montreal's Sky Club, which was being paid for by Sky owner Peter Sergakis. Dinner would be served by Liberal MNA Nathalie Rochefort and Bloc Québécois MP Réal Ménard. I sent my plea out on my massive e-mail list. "Similar cases in the rest of Canada will NOT affect Quebec and its Civil Code whereas the Quebec case will affect the entire country because it is also challenging Ottawa and common law," I wrote. "This affects EVERYBODY, whether you support gay marriage or not."

That's when the domino effect kicked in, and let me tell you, I have never been as proud to be gay as I was that day. Everyone told two friends, and so on, and so on, until the community did what the Jewish community does so well—support itself. And it all happened via e-mail. That's a lesson I believe we took to heart since the gay community's 3,000-strong anti-homophobia march last spring in the sleepy Montreal borough of Pointe Claire, where 25-year couple Theo Wouters and Roger Thibault are still harassed by neighbours.

In fact, I have not seen such gay-community networking and grassroots activism since Montreal's Stonewall, Sex Garage, in the hot summer of 1990. Back then, Montrealers finally took the leap of faith that morphed their city into the gay mecca it is today—and I believe Montrealers are determined not to relinquish the title. After all, more than 450,000 gays and lesbians live in greater Montreal and over one million gay and lesbian tourists visit the city every year.

Hendricks told me 344 paid guests

attended the February 6 dinner and many people (including my mother and several straight friends) generously sent cheques, donating \$20 to \$200. Hendricks and LeBoeuf hoped the dinner would raise \$3,000. Instead the gay community raised \$7,500.

Even the politicians in Quebec City took notice. Following well-timed public hearings the same week as the benefit dinner, Justice Minister Paul Bégin actually said he was moved to tears, especially following the testimony of the children of same-sex couples. Bégin then promised to pass a law by June that will enshrine both same-sex and opposite-sex civil unions (thus ridding the government of that pesky "separate but equal" argument).

Bégin also proposes Quebec finally give same-sex couples full rights as parents: "No children should ever be ashamed because of their parents. Love between a couple is the cement that allows children to grow and mature," he said, though we'll have to wait for the final draft to see if Bégin will put his money where his mouth is and allow the non-biological parent to

be registered on the child's birth certificate rather than permit the non-biological parent to adopt the child.

If Quebec passes such a law, it will become, after the Netherlands, the most progressive jurisdiction on the planet for same-sex couples and alternative families. The law will also likely include a sunset clause, which will further pressure the feds to legalize gay marriage.

Meanwhile, Gai Écoute president Laurent McCutcheon announced Wouters and Thibault will be Quebec's first couple to have a civil union. But Hendricks says he doesn't care who gets hitched first so long as he and LeBoeuf are ultimately wed and that their relationship is legally recognized across the Great White North.

That's why Hendricks and LeBoeuf will return to Quebec Superior Court for a day of hearings on March 22. "The judge wants us to testify why a civil union is not enough," Hendricks tells me. "Marriage is social recognition and as Canadian citizens we have the right to a conjugal regime that is recognized throughout Canada." ☐



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BY DAN RUBINSTEIN

Stocking the shelves

On March 20, the Canadian Alliance will announce first ballot results of its mail-in leadership vote. The odds-on favourite, although no longer the party's undisputed champion, is once again Stockwell Day. University of Alberta sociology professor and Parkland Institute research director Trevor Harrison wouldn't want to bet on this north-paw punch-up. Harrison, who employs the "Day as boxer" metaphor throughout his insightful new book *Requiem for a Lightweight: Stockwell Day and Image Politics*, may no longer follow boxing that closely, but he'd still rather gamble on pugilists than politicians.

"He's taken so much punishment," Harrison says about the elevator shaft plummet punch-drunk Day suffered after his meteoric rise from Christian conservative obscurity through provincial government stardom to the leadership of Canada's official opposition. "It's very difficult for politicians to leave the ring, even when they've been

given such significant defeats. They have so much invested in it: their egos, it's their career, all the thrills and spills." Even Richard Nixon, Harrison points out, stuck around until being smacked with a decisive knockout blow.

Despite the richness of the metaphor, *Requiem for a Lightweight* doesn't dwell on the parallels between boxing and politics. Nor does the book, published in early February and available across the country, focus on the Alliance's ongoing inner turmoil. It's not even about Stockwell Day, really. The book, according to Harrison, is a parable. As he writes in the preface, it's "an empirical exploration of the growing problem—if not the impossibility—of rational democratic politics in an era of celebrity, image and instant culture. It is a study into the mirage and the malaise of modern politics." And who better to use as a case study than Day?

Harrison, the author of 1995's *Of Passionate Intensity: Right-Wing Populism and the Reform Party of Canada*, was thinking about writing a follow-up when an interesting story started to evolve out of the Day saga. The rise and fall of Day's reputation seemed to be part of a larger political phenomenon; exploring its nooks and crannies, Harrison figured, would be an engaging way to study the more

general trend.

"Everybody has an image," says Harrison, who provides a concise biography of Day's personal and political past in the book's early chapters. "Certainly every politician has an image. Some images can be sustained longer than others. In Day's case, his was a very wavering and ambiguous image at best. Which also lends itself to the notion that it's a false image—and that's when it started to unravel."

Even before Day's "coronation" as

Alliance leader, Harrison writes, the contradictions in his character were starting to show. His admirers praised his "honesty" while his critics called him "manipulative." He was described as "clever" yet "shallow." And to some he was a "pragmatic politician," but others felt the same qualities made him a "zealot." As carefully and determinedly as Day's handlers were pumping up The Man Who Would Be Prime Minister—

with his impeccably-crafted speeches as well as the now notorious wetsuit, rollerblade and karate-chop photo ops—nobody seemed to be paying much attention to the *content* of their candidate. (Picture a house of cards crashing, or one of those fake western storefront façades blowing over in a strong wind. Foundations *do* matter.)

"This is really the story of the failure of image," says Harrison. "I hadn't really realized it myself until I started to write the book: how many people said nothing about content, how many people said he was an image they could sell." But because the image constructed around Day was full of holes and incongruities—he talked about fiscal responsibility yet squandered hundreds of thousands in the Lorne Goddard child porn defamation lawsuit, he said he wasn't homophobic but was haunted by statements he'd made in the past—it ultimately dragged him down. "Images need to have a certain consistency," says Harrison. "Otherwise, people start to get suspicious."

The media, of course, is part of this whole mess; they can take the credit and the blame. Alberta's mainstream press and broadcast outlets tended to be less than critical of Day as he emerged into a national leader. The national media at first embraced him as a fresh face, a fresh voice. But just as quickly, they picked him apart. We live in a very visual society, says Harrison. Without the time, resources or desire to provide context or historical perspective, mainstream media simply lacked the *memory* required to treat Day as anything but a celebrity, a shooting star that burns bright and then vanishes.

Whether the humbler, "you didn't get a perfect leader or a perfect man" Day who was reborn after being deposed in the Alliance civil war is actually a changed person is not clear, says Harrison. Without getting inside Day's head, Harrison says Day looked genuinely "stunned" as he passed through the meat grinder and that being attacked might make him feel stronger; it might make him feel more like a "martyr" on a "mission" and strengthen his resolve. "You don't know how much is strategic positioning," says Harrison, "and how much is what he really thinks himself."

Although he concludes *Requiem for a Lightweight* (and our interview) uncertain about Day's future or the authenticity of his political awakening, Harrison's final passage in the book is optimistic. "We cannot entirely escape this world of images that we ourselves have produced," he writes. "But we can become their masters again. It is time to stop shadow boxing—indeed, to move beyond the world of shadows altogether—into a brave, new world of honest, thoughtful, informed and deliberative politics."

Harrison believes such a transformation is possible. "There's the phraseology in the United States about the military-industrial complex," he says. "Maybe we should be talking about the political-media complex. Everything is starting to blur. And it seems to me that functional democracies require a separation of these spheres." Harrison feels that the more media-savvy the average person becomes, the more our ability to think critically develops. And I say that if the typical newspaper reader picks up his or her paper and guffaws because Stockwell Day looks foolish in a wetsuit yet is shamelessly wearing that wetsuit to impress people, then maybe we'll someday stop buying what they're selling. ☺

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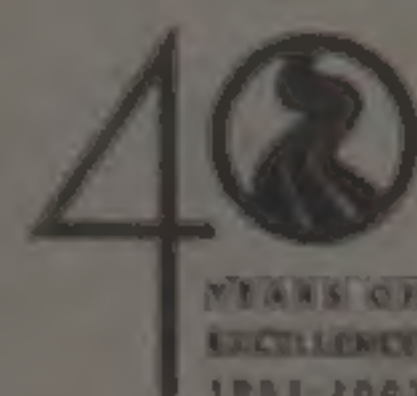
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NEWS

ENVIRONMENT

Caribou stock nightmares?

EDMONTON—There's no denying that a herd of caribou would look out of place on the steps of the Alberta legislature. Which is why the local chapter of the Canadian Parks and Wilderness Society intends to invoke that incongruous image to make a point.

Facing the combined, fragmenting impacts of the petroleum and forest industries, the Chinchaga wilderness in the foothills north of Jasper National Park is losing its ability to sustain declining herds of woodland caribou, according to CPAWS. The area's old-growth forest is prime habitat for the caribou, who've been on the province's endangered species list since 1985. Because only two per cent of Alberta's foothills are protected parks, CPAWS is campaigning for official park designation—and a public land-use planning process—to help protect the Chinchaga and the caribou it supports. Even if the entire Chinchaga were protected, argues CPAWS, that would still leave more than 85 per cent of the province's foothills available for logging and oil and gas development.

On Friday, March 15, a herd of caribou (i.e., protesters in costume) will meet outside the Power Plant on the University of Alberta campus at 11:30 a.m. and migrate to the legislature for a 12:30 p.m. rally. "The Chinchaga wilderness," CPAWS says, "provides the best and last opportunity to establish a large protected area capable of maintaining natural processes and the wildlife of this region." For more information, go to www.cpaws-edmonton.org. —DAN RUBINSTEIN

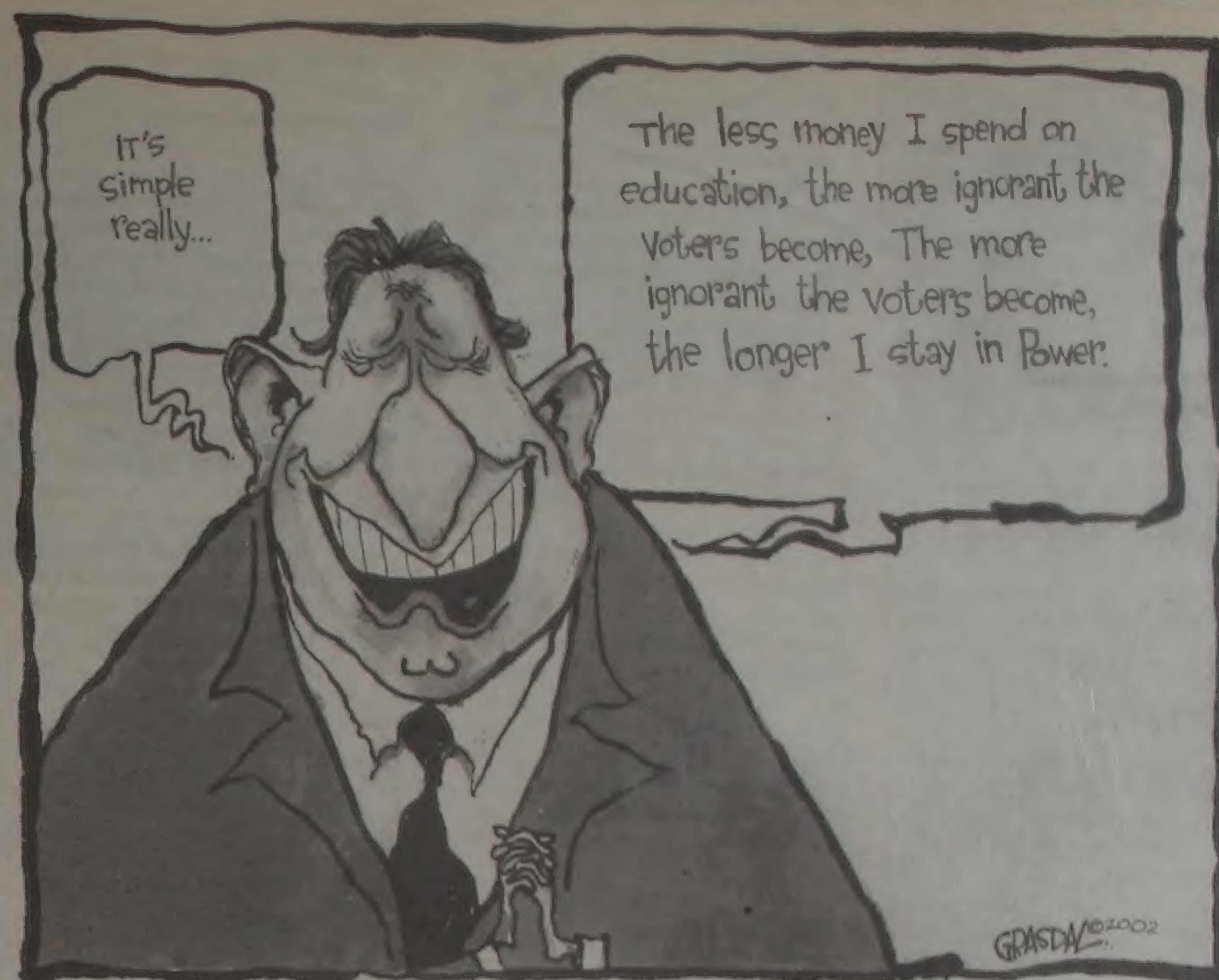
Will Klein pressure strike
Accord with Ottawa?

OTTAWA—The New Democrats are worried that anti-Kyoto Accord pressure being placed on the federal Liberals by Alberta's provincial Tories and the energy lobby is beginning to have an effect.

NDP environment critic Joe Comartin wondered aloud if Premier Ralph Klein's recent anti-Accord rhetoric is to blame for the Liberals' failure to ratify the deal, which calls for a global reduction in greenhouse gases, despite promises to the global community that Canada would do so.

"[Environment minister] David Anderson is all talk and no action," Comartin said. "Two weeks ago, he was going to ratify by June; now he wants a debate on whether to ratify. The federal government must stop its foot-dragging on Kyoto and send a strong message to opponents once and for all and get on with implementation."

In one of his first acts as leader of the United States, President George Bush



pulled his nation out of the Accord.

While the implementation of the Accord would have an effect on the Canadian energy sector, it also has loopholes that allow Canada to slow the reduction of greenhouse gases if it provides protection for large forested "carbon sinks" within its borders. Basically, if Canada has a smart forestry plan, it can keep digging for more oil and gas than many of the other Kyoto nations—which is why Comartin doesn't believe Alberta's dire warnings of huge revenue losses. "When you do the math," he said, "it is clear that the economic models touted by Alberta and the industry lobby are grossly misleading."

The NDP also criticized Klein over his claims that the ratification of the Accord would cost Alberta business "trillions" of dollars; the New Democrats claim that Klein is using hyperbole to his advantage, as the entire Canadian GDP is not worth trillions of dollars. —STEVEN SANDOR

FOOD

Where's the beef tallow?

CHICAGO—McDonald's maintains that it never intended to deceive vegetarians by clandestinely serving French fries flavoured with beef fat for more than a decade. But the fast food (and waistline) giant is set to fork over more than \$12 million (U.S.) in restitution and publicly apologize for doing exactly that.

In 1990, McDonald's said it would start using vegetable oil to fry its fries. However it couldn't kick the meat habit and continued using beef tallow to flavour the fries, prompting three vegetarians (including a pair of Hindus whose religion prohibits them from eating beef) to file a lawsuit last May.

To resolve these lawsuits, Oak Brook, Illinois-based McDonald's is prepared to donate \$10 million to vegetarian charities and pay \$2.4 million in legal fees, the *Chicago Tribune* reported after obtaining a confidential draft of the settlement. Ronald McD and pals will also say they're sorry and form an

internal vegetarian issues advisory board, but they still won't admit to any wrongdoing. —DAN RUBINSTEIN

MEDIA

The Regina Ideologues

REGINA—The CanWest newspaper chain's crusade to mute voices opposed to its controversial national editorial policy lingers on. The fallout over CanWest papers being told to publish Canada-wide editorials written at head office—and not to run anything critical of the policy—has landed at the *Regina Leader-Post*, where 10 reporters at the CanWest-owned daily have been spanked for removing their bylines from stories and granting media interviews after the latest episode of censorship.

Toronto Star editorial page editor emeritus Haroon Siddiqui sparked the spat with a speech critical of the chain he delivered to University of Regina journalism students. The *Leader-Post* reporter who covered the event wrote that "CanWest Global performed 'chilling' acts of censorship when it refused to publish several columns containing viewpoints other than those held by the media empire, a *Toronto Star* columnist said Monday." The paragraph that actually appeared in the paper was edited to read: "A *Toronto Star* columnist says it's OK for CanWest Global to publish its owners' views as long as the company is prepared to give equal play to opposing opinions."

Ten *Leader-Post* staffers protested the rewrite. Four were suspended for a week without pay and six were given stern warning letters. "Basically we were threatened," one anonymous reporter told the *Star*. "They're hinting they are going to fire us."

Murdoch Davis, the editorial vice-president of CanWest's Southam umbrella, writes the weekly national editorials. He told Canadian Press that it wouldn't be appropriate to comment on the local editorial decisions causing all the fuss in Regina. But in a letter written by Davis

published in the *Leader-Post*, he condemns Siddiqui, saying the speech "relied on false reports in competing media... and a few loopy rumours circulating in journalistic circles."

The actions of the *Leader-Post* won't exactly help put those "loopy rumours" to rest. —DAN RUBINSTEIN

INTERNATIONAL
AFFAIRS

Things are nuking up

WASHINGTON—A secret Pentagon report on nuclear policy shows that the U.S. is shifting away from the belief that nuclear weapons should be used only as a deterrent or to retaliate against a nuclear strike. The Nuclear Posture Review, which was given to Congress weeks ago but obtained by the *Washington Post* recently, says the Pentagon should be ready to deploy nuclear arms "in the event of surprising military developments."

The report identifies seven countries as possible targets: China, Russia, North Korea, Iraq, Iran, Syria and Libya. It says new types of earth-penetrating nuclear weapons should be developed for destroying underground bunkers and that nuclear weapons might have to be used in an Arab-Israeli war, a battle between China and Taiwan or to attack North Korea.

"The Department of Defence continues to plan for a broad range of contingencies and unforeseen threats to the United States and its allies," the Pentagon said in a statement. "This administration is fashioning a more diverse set of options for deterring the threat of weapons of mass destruction."

Critics of nuclear weapons are deeply concerned by the incendiary Posture Review. "The Bush administration," Robert Norris of the Natural Resources Defence Council said to the *Post*, "is reinvigorating the nuclear weapons forces and the vast research and industrial complex that support it."

—DALE LADOUCEUR AND DAN RUBINSTEIN

VUEpoint

By DAN RUBINSTEIN

The sign of torus

Back in university, my urban studies profs ensured that we students understood a few fundamental models of city growth. One was the concentric circle model: rings of different land uses radiating outwards from the industrial core. Another was the sectoral model, which featured concentric circles as well as pie-slice-like wedges representing the routes different immigrant groups followed as they migrated towards the 'burbs. A third was the multiple-nuclei model depicting cities where each borough spawned its own downtown area.

These models have been updated over the decades as new phenomena, such as gentrification, changed the way our cities grow. But results of Statistics Canada's 2001 census, which started to trickle out this week, reveal another spreading trend: the doughnut effect.

As they dug through the new data, demographers noticed how many people work downtown but live beyond the city limits. The rings these pseudo-rural developments create resemble doughnuts. Toronto cooked up Canada's first doughnut years ago, but while comparing 2001 and 1996 census results, StatsCan found many more. "In several [urban areas] the population in the core municipality is growing more slowly than in the areas around it," the agency says. "The larger the difference in growth between the two, the more pronounced the 'doughnut effect.'"

Regina, for instance, has a doughnut. Its population fell by 1.2 per cent, but surrounding communities grew by 10 per cent. And there are doughnuts in Alberta, too. Our province is Canada's fastest-growing with a 10.3 per cent population increase—and our doughnuts are getting bigger. Cochrane, west of Calgary, boasts Canada's highest growth rate for a town with more than 5,000 people, swelling by 58.9 per cent. Strathmore, east of Calgary, grew by 43 per cent.

What does all this mean? Well, drive past Cochrane, where massive subdivision homes command the foothills, or Strathmore, where even larger monster homes consume lakeside prairie, and you'll see. Doughnuts may be tasty, but can they sustain us?

Thankfully, demographer and *Boom, Bust and Echo* author David Foot doesn't believe these doughnuts are permanent. "I think the doughnut will disappear," he said to CP, "because the children of the boomers... will come back downtown where the noise and action is." Or as Ontario doughnut-dweller Shawn Murphy said: "We're starting to look toward the real value of living in the city. As commuters we find that we're putting up with the worst of the city but not really enjoying any of the good things that it has to offer." ☺

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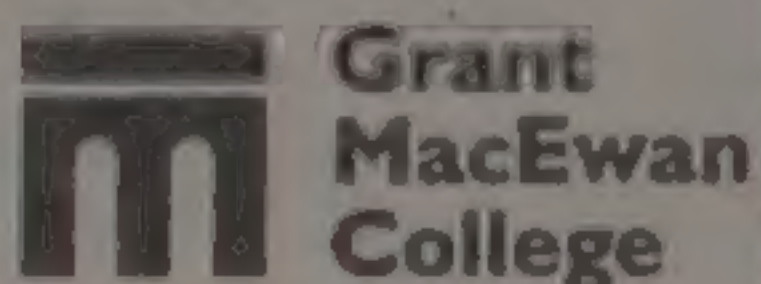
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Kyoto

Continued from page 4

an Manufacturers and Exporters Association place the cost at 450,000 jobs. Outgoing Ontario premier Mike Harris most recently weighed in, proclaiming that "any job loss is unacceptable."

Depending on who's talking, the yet-undefined federal plan to reduce fossil fuel emissions, boost energy efficiency and diversify national power supplies is either an essential opportunity or an economic apocalypse. With provinces the primary custodians of Canada's raw energy resources (a sector that, worldwide, contributed to two-thirds of all increases in greenhouse gas emissions since 1980) climate change offers the kind of epic battle that accompanied the National Energy Program in the 1970s. Except this time, it's not just one province but several, with scores of third-party players big

and small all claiming to represent the national interest.

The Protocol sons

The playing field for this grand game is the vast expanse of Canada itself, from our melting Arctic to our smog-addled cities to our world-class hydrocarbon reserves. Alberta's hardball bargaining is testament to the sheer size of Canada's oil and gas sector, which provided \$26 billion to Canada's GDP in 1998. And as Ontario's provincial government aligns with Kyoto opponents, there's enough untapped rancour brewing to make national unity look like a family quarrel. It was only a few years ago that Klein quipped that climate change could cost Alberta "trillions" of dollars, while other more recent estimates chart long-term economic savings. Coming from a government that's currently advocating coal power as a solution to growing power demand, it's hard to

believe that Klein factored in the considerable economic benefits expected to accrue from a more efficient, cleaner and sustainable energy sector.

Alberta has the distinction of being ruled by a government that is clearly less enthusiastic about the Kyoto Protocol than several of Canada's top oil and gas executives, most notably Suncor Inc. and, to a lesser degree, Shell. (Several of Alberta's cabinet ministers have even actively dabbled in oil and gas ventures, including Health Minister Gary Mar during his tenure as environment minister.) Other provinces, such as Ontario, have almost as much vested interest in the energy status quo: the former Ontario Hydro, for example, constitutes Canada's single largest source of greenhouse emissions, much of it coal-fired pollution that has been climbing steadily since 1997.

Klein may not realize it yet, but

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lifestyle

I can see somewhat more clearly now

Putting needles near your eyes isn't as foolish an idea as it sounds

By SIBYLLE PREUSCHAT

Wear glasses or contact lenses? You may not realize it, but your eyes are the focus of one of the most stubborn tussles going between doctoring and holism. Most ophthalmologists insist that nothing can be done to change nearsightedness, farsightedness or astigmatism unless you're willing to undergo laser surgery.

Vision educators and other holistic types beg to differ. They say that seeing problems may be related to poor nutrition, poor circulation, misuse of the eyes and various emotional and psychological factors.

I've long rejected the hypothesis that we're powerless to change how we see. If that were true, why would my teacher and her piano inevitably jump into clearer focus

every week at my singing lesson? Clearly, my eyes are grooving on something we're doing. To test this allopathic hypothesis even further, I visit an acupuncturist who claims to improve vision problems within one session.

A long cross-city trek brings me to traditional Chinese medical doctor Hong Chen's office. We start by checking my current level of vision using an eye chart. Then she inserts acupuncture needles into the back of my neck, my hands and, most ominously, around my eyes. I can swear one contacts my skull. Each needle is twisted between her fingers several times during the 20 minutes they're in. The one above the inside corner of my left eye is so painful, I resort to the word "Fuck!" when she touches it.

A new eye test reveals no change—if anything, I'm seeing worse. I've just about given up when Dr. Chen removes the needles to give me a massage. Suddenly, I hear a cracking noise in the back of my head and look up to

realize I can now clearly see the first three rows of the eye chart without my glasses!

Overall, my vision has improved by one line on the chart. A day later, I can still feel my eyes sliding into better functioning in an on-and-off kind of way. It'll take at least five sessions, though, at \$70 a pop, to create lasting improvement, she says.

A gentler holistic approach

Clearly, my eyes are grooving on something we're doing. To test this allopathic hypothesis even further, I visit an acupuncturist who claims to improve vision problems within one session.

involves shifting to a healthy diet and regular use of ocular exercises, perhaps under a vision educator's watchful eye. This approach, I can attest, needs commitment and dedication.

If you're tired of your glasses and unwilling to invest in a holistic approach, laser surgery is an option. It's pricy (costing about \$1,900 to \$2,400 per eye) and there are some risks, including infection, severe dry eye syndrome and, in a few unfortunate cases, blindness.

You'll find unbiased info at www.fda.gov/cdrh/lasik/default.htm.

Visionary advice

Here are some comments from a variety of experts on techniques of improving your eyesight.

"The ophthalmological world doesn't think there's anything a person can do that will have a negative or positive impact on their vision [besides glasses and laser surgery]. A lot of holistic medicine people will say they can cure this, but the medical profession doesn't really believe it." —HAROLD STEIN, OPHTHALMOLOGIST

"All indications suggest that laser surgery is safe. However, it's very early in this technology and in five, 10 or 15 years we may see some side effects. Homeopathic arnica helps surgical wounds heal. The nutrient lutein and the herb bilberry (250 to 500 milligrams of each per day) are recommended both in the context of eye surgery and for general eye health." —RICHARD DODD, NATUROPATHIC DOCTOR

"Laser eye surgery may not treat the underlying problem causing nearsightedness, farsightedness or astigmatism. Nearsightedness is a manifestation of disharmony of the person. As to the idea that individuals cannot change their own vision, I disagree. The individual has all the power to change their eye pathology." —EDWARD KONDROT, PHOENIX OPHTHALMOLOGIST AND AUTHOR OF *HEALING THE EYE THE NATURAL WAY*

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IN THE BOX

The Elephant and Castle on Whyte's

BY DAVID DICENZO
AND JOHN TURNER

This week, Vue press box fixtures John and Dave... well, swear, for one thing (more Dave than John). When Oiler fans talk about the team's past history, they usually recall the 1980s, not the early '90s. Be prepared, people. Welcome back to 1992/93, when this team failed to qualify for the playoffs. That's what losing to Florida and gassing two-goal leads will get you.

John: Brutal. Just brutal.

Dave: Oh, this is gonna be sweet.

John: The Edmonton Oilers will not make the playoffs. That won't be official until about March 23, when the teams ahead of them in the standings will have played all their games in hand. But you might as well get used to it now.

Dave: I wish I could disagree. Trust me, I really wish that. But you've never been more right—a scary thought in itself.

John: Now that I've gotten that off my chest, there really isn't much more to say.

Dave: Hey, Johnny, you been drinking too much of that sangria. We've got a column to do, so even if there's nothing to say, say something. Get me? Something nostalgic might do.

John: Okay. Years ago, it was really easy—as a fan—to criticize the players for poor efforts. You'd say things like "These guys don't care about anything except their paycheques" or "They lack heart." But after you meet some of them or see them interacting with each other after a win you realize that, in spite of the large salaries, winning really is

important to them. So how does that explain the results of this past weekend? It doesn't—but something is obviously missing in the mix.

Dave: Yeah, something's been missing, and you just mentioned it—heart. I swear, I don't know what the fuck these guys, save a few, are thinking anymore. Look at a team like Phoenix. The franchise loses their two best players in Roenick and Tkachuk, and they ice a young, determined lineup with a high-calibre goalie, leading to a season of overachieving. Sound familiar? There is absolutely no reason why the Oil couldn't do the same—and in fact, they did for about a month and a half. They've been horrible ever since.

John: Maybe it's the coaching or maybe it's a trade that should have happened two weeks ago when making the playoffs didn't look so bleak?

Dave: MacT should consider it a lesson learned that coddling your players gets you nowhere in pro sports these days. You have to be hard to keep these guys in line and have players willing to accept the whip, à la Ken Hitchcock or Scotty Bowman. Sure, a trade might have helped more a few weeks back, but this team's confidence was shot long before that and I don't think they would've been resurrected (it is Easter soon, right?) solely because of a new face.

John: What do you do when a team that has enough talent to finish fourth or fifth in the conference starts to play like crap?

Dave: That's been the \$64,000 question since Christmas, man. You stew, like us.

John: They proved they could do it the first two months of the season, but now... The Oil lost a game to a

team they had no business losing to in Florida and two days later gave up a two-goal lead to the Washington Capitals, who are also struggling to make the playoffs.

Dave: What's worse is that in back-to-back games, the opponent scored four unanswered goals. Who has their heads up their asses, fellas? I wasn't even mad after the Florida loss. I was insulted. The Oilers win two games in a row for the first time in months (squeaking by pitiful Tampa Bay, I might add) and then they have the sheer audacity to waltz out against the Panthers when they have an opportunity to do something good—namely, manufacture a short win streak. Florida, a mess of a team, looked like Cup contenders. And you'll hear the Edmonton players say that the effort is there and it's just not going their way, and blah fuckin' blah, but the fact is, a little bastard like Valerie Bure (not even the good brother) cruised in untouched to score a 3-0 goal. Somebody take that damn guy out. Heart, John. It's not about coaches or trades or scoring. It's about heart, something only a couple players in that room have right now.

John: Surely the Oil must be aware of the dire situation they're in, so why haven't they looked like a team desperately fighting for a playoff spot? Maybe it's too late to even try to figure it out.

Dave: Hey, how can we figure it out if they can't? Just imagine if you're Mike Comrie. At 21, he's one of the only guys doing a job and he'll get screwed on his bonus because the team doesn't make the big dance. If that happens, they should take a real deep collection plate around the room and get M.C. the dough he deserves. ☹

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Kyoto

Continued from page 8

Canada's largest provincial source of greenhouse gas emissions nevertheless harbours a rich collection of post-Kyoto projects. From Calgary's wind-powered public transit to Edmonton's bio-gas composting generation program, Klein's backyard is rife with proven climate-friendly solutions. Even the massive oilsands projects of northern Alberta—one of the largest and dirtiest industrial developments on the continent—has deployed world-class energy efficiency technologies that reduce the otherwise massive impact of mining crude oil from Canada's boreal forest. Across Canada, anti-Kyoto supporters have failed to account for long-term realities: for all the talk of economic failure, few have actually projected beyond 2010. Much of the doom is short-term, fixed to tightly-wound private investment cycles and electoral terms. The real challenge of Kyoto is, perhaps, to move Canada beyond its frustrating habit of thinking small, the habit of a resource nation accustomed to royalty windfalls and quick profits.

Factored over the long term, decisive action on climate change makes compelling sense. Canada could stand to save \$2.2 billion annually in human health and environmental damages by adopting measures to reduce fossil fuel consumption and greenhouse gas emissions, according to a 2000 study

done for the David Suzuki Foundation. Over decades, improved air quality alone would reduce agricultural crop damage (a multi-million-dollar problem in southern Ontario), decrease hospital admissions and increase economic productivity. The upside to being a nation of energy hogs is that we could make many improvements quickly—federal funding on public transit could be reinstated, for example.

The windmills or our mines

Naysayers abound, despite compelling evidence that Kyoto offers as much opportunity as challenge. For example, the Canadian Chamber of Commerce contends that making immediate progress on greenhouse gas reductions is "not realistic," favouring instead what could be lengthy national consultation projects. And, in the case of the Canadian Association of Petroleum Producers, voluntary standards, a direct import of the Bush greenhouse plan, are touted. Yet the lesson of the oilsands, now estimated to be worth some \$51 billion in projects, is that Canadian energy policy is virtually incoherent, as new fossil megaprojects move us away from a viable long-term action plan on climate change—that is, if the federal government ever comes up with one.

Make no mistake: the issues that face Canada are substantial. The long-term shift to a sustainable economy will require more than a few windmills, as Canada has relied on combustion (wood, coal, oil, nat-

ural gas) since its early colonial days. We have known little else. The fact that two-thirds of all Canadians live in places subject to unhealthy levels of air pollution is reason enough to act, regardless of Kyoto. That Klein suggested Canadians "quit breathing" to solve our environmental woes is a gaffe that shows how little some elites understand this fundamental and complex issue. Kyoto isn't so much a contest over resources or even the science of climate change, but one of values.

Corporations and governments have had no qualms about cutting jobs in recent years but bristle at an economic challenge that doesn't promise them a short-term payoff. How much do we value our long-term security? And when our conventional oil and gas resources run out sometime this century, where will our leaders be? ▽

Gordon Laird is the author of *Power: Journeys Across an Energy Nation*, published by Penguin Books Canada.

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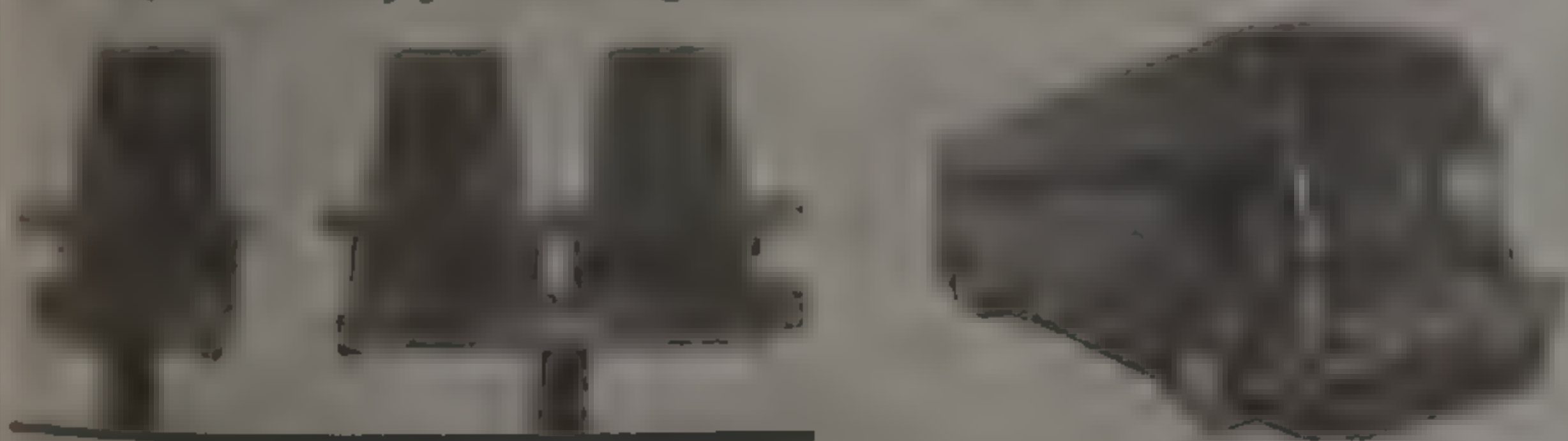
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By DENNIS LOY JOHNSON

Good king Wenclas

It was something that would have normally gone unnoticed: Rick Moody won a literary award.

Except that soon thereafter—in October 2000—five writers and zine publishers from around the U.S. met in Hoboken, New Jersey to (a) conduct a two-day pub crawl in a city legendary for its bars, and (b) devise an inaugural activity for a group they'd just formed: the Underground Literary Alliance.

"I had stumbled upon the fact that Moody had received that Guggenheim," the ULA's director, Karl "King" Wenclas recalls, "and we discussed whether we wanted to use that as a focal point to stir things up."

Moody, Wenclas explains, was not only a successful author, whose first novel, *The Ice Storm*, had been turned into a motion picture. He was also a millionaire already, the scion of a banking family so rich he lived on a private island. That he'd been awarded the \$35,000 (U.S.) grant intended to enable artists to write without having to take on a day job, Wenclas says, was "an example of what's wrong with the whole system. The New York literary world is an incestuous system."

Wenclas circulated a ULA petition to "300 of the biggest names in the New York literary world—writers, agents, editors." No one signed it, but a reporter for the *New York Post's* Page Six gossip column got wind of it at a cocktail party when "a writer bigger than Rick Moody" brought it up, castigating Moody. The story soon appeared in the *Post*, then the *San Francisco Chronicle* and elsewhere. A similar story made Page Six last

December when the ULA protested the fact that Moody was named a judge of the National Endowment for the Arts literary fellowships—after having won the \$20,000 award himself.

But Moody isn't the only writer the ULA has gone after. Last March, in New York to stage a reading featuring some of the ULA's favorite underground writers, Wenclas—a fortysomething Philadelphian—and



Rick Moody

ULA cohorts Michael Jackman, Steve Kostecke, Douglas Bassett and Ann Sterzinger disrupted a reading at the KGB Bar (one of the Big Apple's most popular reading venues) by *Vanity Fair* columnist Elissa Schappell. "She's very much an insider, and we thought maybe a lot of inside people would be there," Wenclas explains.

He also says, "I was drunk by the time we got there, so it's kind of hazy." But, he says, "Schappell is a church sermon reader. It's like you're sitting in church and everybody's polite and you're obligated to pretend that you're interested. It was just a façade, a hoax. So we just livened

things up a little bit." The group heckled Schappell and clapped at inappropriate moments. Jackman, says Wenclas, was also "blowing up a balloon, but it sort of popped accidentally and everybody got in an uproar, and it sort of went downhill from there." Eventually, he says, they were forcibly ejected.

More recently, the ULA attacked Dave Eggers, accusing him of using his influence to prevent bookstores from carrying zines critical of him. The ULA also granted Eggers a "Wet Firecracker Award" after he won a Firecracker Alternative Book Award for best zine for his *McSweeney's* magazine, which "features big-name writers," comes shrink-wrapped with "a compact disc with compositions by Philip Glass and They Might Be Giants" and costs \$25. As Wenclas wrote in a special edition zine, "We... recoil with no little horror at the idea that this slick and dandified product has been called a zine."

So what's it all about? "The ULA is a PR campaign, sure," says Wenclas, "but it's also a kind of advocacy group to stand up for the interests of underground writers, number one, but maybe writers in general also. You do have writers organizations out there, but they revolve around writers who don't need help."

He cites PEN, the writers' advocacy group. "PEN exists to hold swanky parties that are attended by the Norman Mailers, Susan Sontags and Rick Moody of the literary world," he says. "It's really just for successful writers, as all these organizations are."

Wenclas says the idea is to foster writing more engaged with "the public with passion and energy and emotion." "To be a writer now in this society now you have to prove that you can jump through hoops of some type, that you can conform," he says. "You have to play the game to at least a modest extent. But that's not what real writers do." ☐

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Badass Jack's (7 locations in Edmonton and area. Call 468-3452 for location nearest you, or visit www.badassjacks.com)

Booster Juice (9 locations in Edmonton and area) Come experience a warm, upbeat atmosphere with healthy, energizing, fantastic tasting smoothies! \$

Café Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

Gourmet Easy (6029 104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken. \$\$\$

Oriental Veggie House (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing '50s music and a great variety of food. \$-\$\$

Turkish Donair and Kebab (10332 Whyte Ave., 434-6597) \$

BAKERIES

Bagel Bin Bakery & Bistro (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty homemade soups, grilled Italian sandwiches, caffè latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

Bagelatté (Baseline Rd. & Cloverbar, Sherwood Park, 417-1911) Specialty bagels and cream cheeses made fresh in our bakery. Caffé latte, cappuccino, breakfast and deli sandwiches, desserts, ice cream. Open 7 days a week. Bagels and spreads at Old Strathcona Farmers Market on Sat. \$

Bee Bait Bakery (10416-80 Ave., 439-3247) Baking over 400 fresh items daily. From bread, bagel and buns to cakes, pastries and pies. In old Strathcona for 46 years! Cash and cheques only. \$

Buns and Roses Organic Wholegrain Bakery (6519-111 St., 438-0098) Allergy-free baking.

Tree Stone Bakery (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

BISTROS

Bistro Praha (10168-100A St., 424-4218) The first European café since 1977 and still the only one. \$\$

Bridges (9028-Jasper Ave., 425-0173) Be scene! before the theatre, after the game or for an evening of entertainment in itself \$\$

Café De Ville (10137-124 St., 488-9188) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at cafedeville.com) \$\$

Café Select (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks. \$\$-\$\$\$

Carole's Café & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

Jax Bean Stop Coffee & Bistro (Seven locations in Edmonton, 478-0480) Visit one of our locations and enjoy a Euro breakfast, lunch or sample our huge selection of desserts. Daily specials available. Exclusive supplier of "Rocky Mountain Roasters" custom roasted gourmet coffee. Smoking and non-smoking. \$

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Sweetwater Café (12427-102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. \$-\$\$

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CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Café on Whyte (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

Bohemia Cyber Café (11012 Jasper Ave., 429-3442) Comfortable surroundings, enjoy our array of productivity and entertainment software over a chai latte or a bowl of Mexican tortilla soup. \$\$

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Café Le Gare (10308A-81 Ave., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights and fresh baked goods. \$

Café Lacombe (10111 Bellamy Hill, The Crowne Plaza, Chateau Lacombe, 428-6611) The finest in fusion cooking. Best breakfast and lunch buffets in

town \$\$\$

Café Lila's (10153-97 St., 414-0627) In the farmers market. Grilled sandwiches, daily specials, European desserts and specialty coffees in a smoke free environment. \$\$

Café on Whyte (10159-Whyte Ave., 437-4858) Open 24 hours on Friday and Saturday. Plenty of parking. Breakfast and lunch specials. Come and enjoy our quiet and friendly atmosphere \$

Calabash Café (10630-124 St., 414-6625) Creative Caribbean cooking in casual yet comfortable atmosphere. lunch, dinner or late night snacks. Come for the food, stay for the party! \$-\$\$

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Jazzberrys Too Café (10116-124 St., 488-1553) Good home-style cooking in a relaxed environment. Smokers always welcome. \$

Market Café (16615-109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch and dinner buffet and a delightful à la carte menu. Non-smoking. \$-\$\$

Muddy Waters Cappuccino Bar (8211-111 St., 433-4390) Great eats and drinks in a comfortable atmosphere. Daily liquor and food specials. Open till midnight. Catering. \$

NetWorks Internet / New Media Cafe (8128-103 St., 909-5871) Gourmet, fresh sandwiches made to order. Smoking \$

La Piazza (10458 Whyte Ave., 433-3512) Specialty and European coffee, breakfast, buns and bagels, homemade soups, sandwiches, bagel melts, lasagna. \$

Savoy's Gourmet Health Café (11010-51 Ave., 437-7718) South Indian cuisine, vegetarian menu, sandwiches and soups for under \$3.99. Fruit and vegetable juice bar. Non-smoking. \$

Steeps (12411- Stony Plain Rd., 488-1505) The original tea café. Huge selection of premium loose tea, Sit, sip and savour! Great gift ideas, awesome desserts and light lunches. Non-smoking. \$

Sugar Bowl (10922-88 Ave., 433-8369) The esoteric and eclectic café. Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment Friday nights. \$-\$\$

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave., 426-3791) Muffins and pastries freshly made at our on-site bakery. Non-smoking. \$

Urban Grind (10124-124 St. 451-1039) Come and try our Fresh Fruit Bubble Drink in our eclectic atmosphere. Variety of specialty coffees, mouthwatering desserts, homemade soups and sandwiches made fresh when ordered. Open until 2 a.m. Mon.-Fri. Smoking. \$\$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and gumbo in the province. \$\$

Da-De-O (10548-82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. Smoking. \$\$

Louisiana Purchase (10320-111 St., 420-6779) Higher-end style of cooking from the bayou and great atmosphere. Non-smoking. \$\$



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DISH WEEKLY

Continued on page 15

CANADIAN

Barb & Ernie's (9906-72 Ave., 433-3242) One of the best Mom and Pop operations in the city. \$5

Billiards Club (2 fl. 10505-82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers and mugs of ale. \$

Century Grill & Lounge (3975-Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought-after destination. \$\$\$

Denny's (multiple locations) More than a great breakfast. Open 24 hours. Licensed. \$-\$\$

Devlin's (10507-82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

Fife n' Dekel (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the *Vue Weekly* 2000 Golden Fork Awards. Non-smoking. \$\$

The Garage Burger Bar and Grill (10242-106 St., 423-5014) Best homemade burgers with daily lunch specials at student-friendly prices. Smoking. \$

High Level Diner (10912-88 Ave., 433-0993) Wholesome and health-conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

Keegan's Restaurant (8709-109 St. & 12904-97 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

Larry's Café (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

Louie's Submarine (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

Nellie's Tea Shoppe (12606-118 Ave., 452-9429) Homemade meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$5

Precinct 55 (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

Rosie's Bar and Grill (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

Shecky's (7623 Argyll Rd., 426-8983, #100, 10130-103 St., 424-8657) Real food, real fast. Terrific Italian dishes. Soups/salads/sandwiches

made from scratch. Call ahead for reservations. Smoking. \$

Squires Pub/Starvin' Marvin's (10505-82 Ave., 439-8594) We invite you in for daily and monthly specials, as well as happy hour from 4-8 pm. (www.squirespub.com) \$

Staccato's Soup, Stew and Chili Bar (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. Antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating a fine dining establishment in a newly renovated building. Non-smoking. \$\$\$\$

Urban Lounge (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome homemade burgers. \$

The Village Café (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stirfries. Non-smoking. \$\$

CHINESE

Blue Willow (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

Double Greeting Wonton House (10212-96 St., 424-2486) The rock 'n' rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

Man's Café (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stirfry. Smoking. \$\$

Marco Polo (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

Noodle Noodle (10008-106 Ave., 422-6862) The best dim sum in Edmonton. Non-smoking. \$\$

Shangri-La Restaurant (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrées, appetizers, desserts. \$\$

Xian Szechuan (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

CONTINENTAL

Cilantro's on 111th (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

David's (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-1234) All-day breakfast and a great selection of all your favourites. \$-\$\$

The Grinder (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

Mayfield Grill (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

Richie Mill Bar and Grill (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create

a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

Sidetrack Café (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café kitchen will do it for you. Smoking in the lounge. \$-\$\$

Teak Room (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

Turtle Creek Café (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$

EAST INDIAN

Asian Hut Restaurant (4620-99 St., 430-8211) Try the best East India has to offer. \$-\$\$

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India. \$

Khazana (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

New Asian Village (10143 Saskatchewan Dr. 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

Spicey House (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg cuisine with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

Madison's Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

Restaurant Moscow (104, 14315-118 Ave., 455-7677) Try Russian dishes like borscht and meat dumplings in the warm atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$

The Russian Tea Room (10312 Jasper Ave., 426-0000) Romantic, quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

FRENCH CUISINE

La Boheme (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

Café Amandine (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

The Crêperie (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

Three Musketeers (10416-82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$

Normand's (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

GREEK

Grub Med Ristorante (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$

It's All Greek to Me (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$5

Koutouki Taverna (10704-124 St., next to Kout Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yiannou himself. Smoking. \$5

Symposium on Whyte (10439-82 Ave. 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

Sytaki Greek Island Restaurant (1631-1 Ave., 484-2473) Visit the Greek islands in Edmonton. Smoking in the lounge. \$\$

Yiannis Taverna Restaurant (10444-82 Ave. 433-6768) Authentic Greek food, belly dance and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

IRISH PUB

Celli's (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

The Druid (11606 Jasper Ave., 454-9928) in the heart of downtown Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$-\$\$

O'Byrne's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

Scruffy Murphy's Irish Pub (10616-Whyte Ave. 414-6766) We serve a variety of pub food, all hand made with care and pride. From our homemade fish 'n' chips to our near-famous Irish breakfast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

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Spezzatino is my specialty

Transforming a family favourite into a new dish takes a lot of thought

By DAVID DI GENZO

Until recently, I was reluctant to really experiment when I cooked. There are recipes for a reason—so use them, right? But recipes have to be created by someone and what I've come to understand is that a dish isn't simply concocted by throwing in arbitrary items that magically result in some edible finished product. Thought goes into the process. I've been noticing this more and more of late as I dabble in the kitchen, but it really hit me over the melon this weekend when I did some thorough planning to make a beautiful stew. In an effort to create a well-balanced dish—in flavour and texture—I carefully plotted out each and every ingredient.

Being complex was never so simple.

The dish I had in mind was a variation of something my Ma used to make all the time. In Italian, it's called *spezzatino* (which means "small pieces") and though it can be made with all sorts of good stuff, Ma used to just cook up chunks of beef and potatoes in a pot over the stove. Rosemary and garlic add a lot of flavour in her

version. I decided to add my own twists to the dish. First, I used a sweet potato instead of normal spuds and, like virtually everything I make, I added portobello mushrooms. But again, there was lots of thought involved. I not only thought of how I wanted the dish to look when it was done, I thought about how the textures would complement each other and

cooking

how I could make the individual flavours stand out in the dish. None of this came naturally to me—"goal-oriented" just isn't part of my vocab. No Tony Robbins cookbook for this guy; normally, I just wing it.

Sage advice

I started by searing the chunks of beef with some onions and cracked pepper in olive oil. By browning the meat, I hoped to create flavour and get the whole thing rolling. After achieving some colour, I tossed in a few garlic cloves and some fresh rosemary and sage I had in the fridge. Those are two extremely aromatic herbs and the impact they have is undeniable. The kitchen fills up with these sweet smells and what you're essentially doing is adding another layer of flavour.

Now, sweet potatoes/yams have a real creamy texture and they don't take long to cook. I chopped the pieces into small cubes and threw them into the pot, adding some more pepper and a sprinkle of salt (continuous seasoning as you add items is a good tip I once heard). I then deglazed everything with a small amount of mushroom stock and popped the lid on the pot. Adding a liquid element gets all that stuff off the bottom of the pot, which again adds more flavour. Red wine would've been perfect for this

step, but the only bottle I had in the house was really nice and I didn't want to open it just yet. The stock would have to do. After letting it all cook over low heat for a while (keeping the lid on steams the sweet potatoes), I added the chopped-up portobello and another light layer of seasoning. I closed the lid for a short while and as the dish was coming down the stretch, I took the top off to get some last-minute browning action.

22 skidoo

But this dish—"22 stew," I called it—needed some finishing touches. With the tender meat, creamy yams and chewy mushrooms, I lacked a real coarse element, so I crushed up some pine nuts and pecans, sprinkling them over the plated stew. I then added a small dollop of sour cream on top, which I thought would be interesting given the sweetness of the yams. (Plain yogurt would've done the trick as well.) Pop a sprig or rosemary into the sour cream for aesthetic purposes and the dish was done.

It had different textures, a range of flavours with every ingredient standing out in each mouthful and it looked damn good, what with the brown and orange colours topped with white and green. I've cooked what I thought were better dishes in the past, but never one so fulfilling, if that makes any sense.

I called my mother the next day to ask her how to spell *spezzatino* and I told her about what I'd made. "Ah, you made it fancy," she says. "You all [i.e., my brothers, sister and myself] cook better than I do."

I pointed out that she has essentially never made a bad dish in her life and until I can go on a run of success like that, there's no comparison.

"Thank you," she said.

Cooking means so much to my Ma. I think I'm starting to feel the same way. ☺



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DISH WEEKLY

Continued from previous page

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-4444) Quiet, one of Edmonton's best kept secrets. \$-\$\$

Chianti (10501-82 Ave., 439-8729) Boticelli murals serve as a nice backdrop in establishment serving the best pasta selections in town. \$\$

Flore Cantina Italiana (8715-109 St., 439-4333) Great, affordable, restaurant off campus. Non-smoking. \$

Frank's Place Pacific Fish (10020-101 A Ave., 462-8221) Situated half a block from Churchill Square, a summer festival fun. An extensive seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Live music for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Italian Kitchen Restaurant (69 Ave., 178 St., 462-8221) Situated half a block from Churchill Square, a summer festival fun. An extensive seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

Italia Ristorante Italiano (512 St. Albert Trail, 462-8221) Delicious homemade Italian food. \$

The Old Spaghetti Factory (10220-103 St., 462-8221) Heaping plates of spaghetti served with a patented thick, tasty sauce. Non-smoking. \$\$

Pappa's (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

es. Non-smoking. \$\$\$

Sorrentino's (10511-95 St., 425-2222) The heart of Little Italy's served in a casual setting. Fare. Non-smoking. \$\$

Sorrentino's Whyte Avenue (10612-87 Ave., 425-2222) Authentic Italian food. Tantalizing appetizers, pizza, calzones, pasta, soups, wines and beers. Smoking in the lounge. \$\$

That's Aroma (10130-107 St., 426-2021) Great barbeque chicken and ribs with lots of food on your plate. Non-smoking. \$\$

Tin Pan Alley Pasta House & Winery (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

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Zenari's on 1st (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

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Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

Grab-a-Bite (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

Nagano Japanese Cuisine (10080-178 St., 487-8900) Authentic Japanese food. Extensive menu choices from sushi to pan fried dumplings and teriyaki. Non-smoking. \$\$\$

Valparaiso Latin Canadian Club (11111-111 St., 425-2222) Authentic Latin Canadian food. Non-smoking. \$

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Valparaiso Latin Canadian Club (11111-111 St., 425-2222) Authentic Latin Canadian food. Non-smoking. \$

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Parkellen Restaurant (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

MEDITERRANEAN

Valentino's Restaurant (Bourbon Street, West Edmonton Mall, 444-3344) Valentino's offers great food, Steaks, gourmet pizzas and pasta, with a touch of Mediterranean cuisine. Smoking and non-smoking. \$\$-\$\$\$

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Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

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Alain Patisserie (9925-82 Ave., 988-9312) Quality French breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

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Funky Pickle (10441-82 Ave., 10835 Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza, Edmonton Journal Summer Reader Survey, 1996-99; Golden Fork Award, 1999-2000; Edmonton Journal four-star rating. \$

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TELUS



Marmot in March is still marvelous

Spring skiing season spawns slopeside smiles

By HART GOLBECK

Our recent cold snap appears to be over and temperatures are starting to climb, which means there'll be at best only one or two weeks of powder conditions at Marmot before the sun blazes through and spring skiing begins. Marmot spent a pile of cash this sea-

son—not only did they construct a new lift, but they also followed it up with some pricy marketing. Their offerings appeared to meet the favour of the all-powerful snow gods. A couple of years ago, we had similar condi-

tions with steady March snowfalls and subzero temperatures, leaving virtually no time for spring skiing but plenty of powder and packed powder turns. This year, the conditions are incredible, with the mid-mountain base climbing past the 140-centimetre mark. Traditionally, anything over 60 centimetres is considered good.

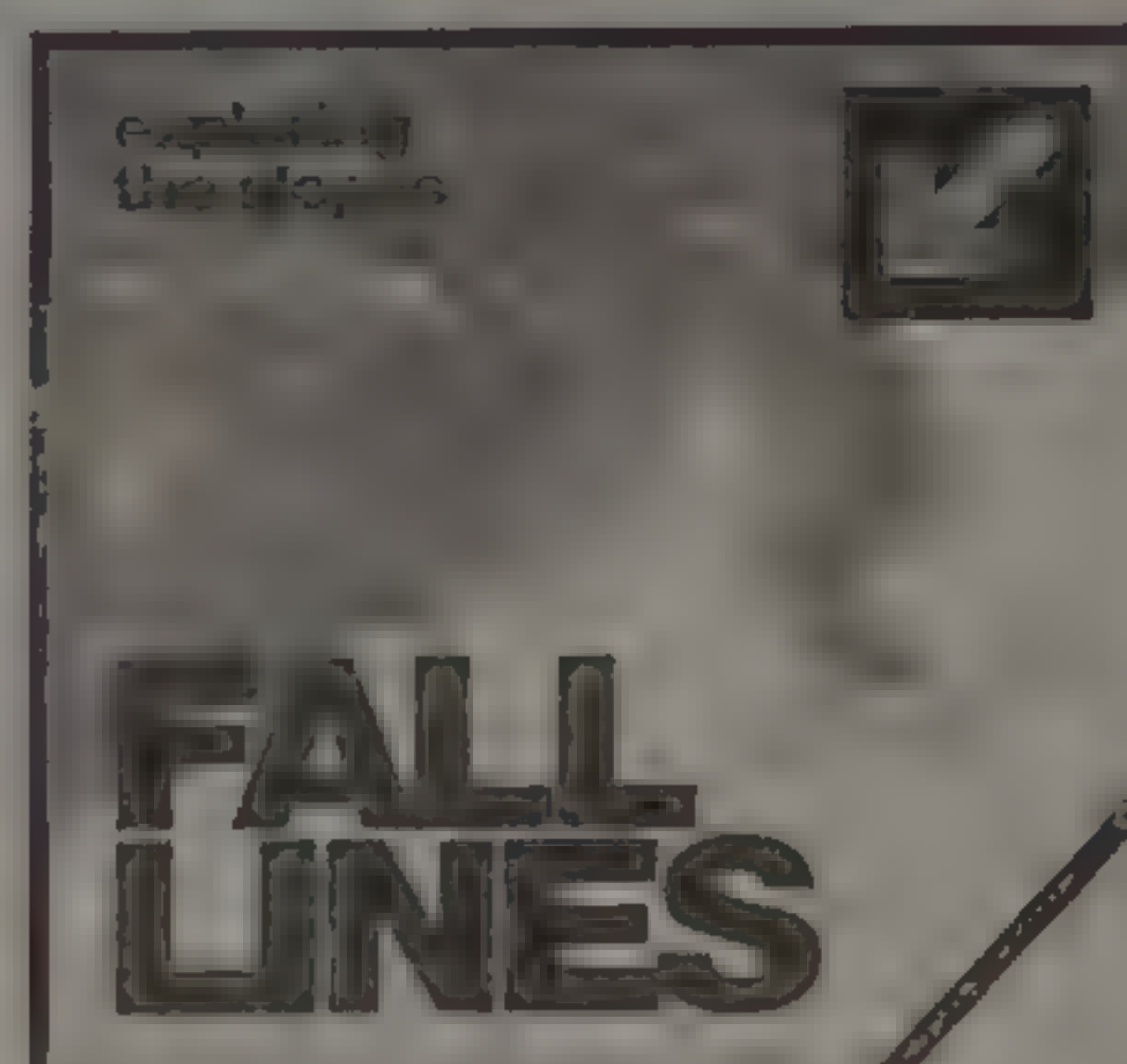
If you haven't been up to Marmot this year, you've missed out on some

16 is still my favorite run. It's steep enough to crank up the speed, especially right after it's been groomed—and with the new quad across the hill taking a lot of the traffic, the triple has no line-ups. Four runs an hour is easily achievable. There's a new terrain park accessible via the triple as well. Located on the lower edge of Basin Run, it has four huge jumps for boarders and freeskiers to practice get-

ting the position just right for a "Boned Method" or "Roast Beef Air." Another hidden gem for boarders is Caribou Knoll, which has some great

great turns. The glades up on Chalet Slope have been fantastic, providing just the perfect pitch for cruising timber. Even intermediate skiers can jump in and grab the odd face shot before slipping back onto a cut run. Highway

treebound terrain with natural hits and powder stashes. If you like the real steep stuff, your choices begin with the new Eagles East runs, as well as Charlie's Bowl and Knob Hill. Of course, there's always the hike up to



BY HART GOLBECK

Step aside, Warren Miller

The World Ski and Snowboard Festival at Whistler in April is unveiling a new competition for individuals and teams called the New Filmmaker Showdown. After an orientation on April 12, you get 72 hours to shoot, edit and produce a skiing film up to four minutes, 30 seconds in length. Organizers feel that with all the new digital video and editing equipment out there, now is the perfect time to launch such an event. An independent panel will review the entrants and choose six to screen at a public gala on April 17. If you're interested, you must confirm participation before April 1.

Splash on the barrelhead

Kimberly Resort is gearing up for their Spring Splash event, which takes place over the April 5-7 weekend. Activities planned are dummy downhill, mountain bike downhill, volleyball games and snow sculpting contests—as well as plenty of parties. Lodging is cheap with rates for two nights and two days

Peak Run and Thunder Bowl as well.

Marmot's lift ticket prices are still reasonable and you can pick them up here in Edmonton at last year's \$44 rate. The hotels are still offering their winter rates for a few more months and there are also plenty of packaged ski and stay rates available. (You can easily pay less than \$100 per night for your room and lift ticket.) The

of skiing starting as low as \$99 per person. The dummy downhill in particular are a blast to watch, as the manmade but unmanned vehicles usually blow apart halfway down the hill.

You're fired

Alpine Canada has really cleaned house since the Olympics. Citing poor results and the need for a new direction, all of the coaches in the men's speed disciplines have been released, as well as Alpine Canada president Kerry Moynihan. Former Crazy Canuck Ken Read has thrown his hat into the ring, hoping to restore the program to the vaunted status it enjoyed during the '80s. Since the heyday of the Crazy Canucks, Rob Boyd, Todd Brooker, Brian Stemmle and Edmonton's Edi Podivinsky have had inconsistent results and limited success. Our developmental program on the NORAM tour has shown promise, but those high expectations have not been met at the World Cup level. There aren't a lot of Europeans on that NORAM tour, which may be part of the story.

Snow, snow, snow

The current fabulous snow conditions extend clear across the Rockies. Sunshine's base has climbed to more than 200 centimetres and at Lake Louise it's over 150 centimetres at mid-mountain. Environment Canada is forecasting continued precipitation over the next week or two, which, if they're right, will set up an incredible month or two of skiing and boarding. This is going to be one of those years where lack of numbers, not lack of snow, will dictate the closing dates for resorts. ☺

night life has started to heat up too with dozens of choices including the Downstream Bar, Dead Dog O'Shea's, Whistle Stop and Pete's. It all depends on your mood and the company you want to keep.

Conditions are prime at Marmot, with plenty of snow and no lift lines to hold you back. You have no excuse to stay away. ☺

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Year-round Louise

Lake Louise is still a prime destination, no matter how warm it gets

BY COLIN CATHREA

Lake Louise lousy? Not likely. Spring skiing in Lake Louise has always been one of my last trips of the season.

Because of Louise's sheer size, you always can find pockets of excellent snow scattered throughout the three mountain faces. The front side has snowmaking capabilities on several of the main runs, so coverage is usually good right until their last day. Right now they have had 29 centimetres over the last week with full coverage on all faces of more than 1.5 metres packed. The question now becomes

Larch. At bottom, watch for sun pits tucked away behind some stunted lodgepole pine. It's a little hard to find, but on a nice, sunny day it's a great place to soak up some rays. After a little rest, follow the valley over to Larch, which has a perfect pitch for wide-open turns where you can let a carving ski run fast so you can just lay over and hold on. I've spent a good deal of time teaching people on this hill and watching them get the hang of how the new shaped skis work.

Number one... the Larch

If you want to take a hike and get away from the crowds, head straight up above the Larch Chair to the Lookout Chutes for a beautiful view of the valley. The ropes at the top of the chair will let you know if the area is open. Now you



where do you ski one of the biggest ski areas in North America when everything is open?

Over on the back, I find traversing out to the area boundary past the Jewelry Box will usually give up some good bumps and steeps. Ptarmigan can get a little rough late in the year, but right now it's excellent. Stick close to the edge of Old Ptarmigan and try some glades at the top and you might be in for a surprise. The Diamond Mine on the backside is named for the large number of single black diamond and doubles that need good snow to be open. (If they are open, try them after lunch when the bumps have softened and take your time. This is extreme skiing and taking care will keep you in one piece.) If you stick right to the top of Diamond Mine, you will find a ridge that usually has a cornice that drops you onto the backside.

My recommendation is to stay on top of the ridge and head all the way to the top of Ptarmigan Chair. This is where all those pictures of skiers and boarders with the lake in the background were taken. Saddle Back is a green run that lets your legs rest a bit as you wind up in the valley leading to

need to check out Lookout, a green run that will lead to the beautiful Temple Lodge. Have an end-of-day bevy on the deck—but not too many, as you still have one at least more run to go! If you look up, you'll see the proposed Wolverine Ridge where the new chair will run. It looks like good terrain. Now it's back up Ptarmigan and over to the front. It should be near the end of the day, so watch the crowds at the bottom. Everyone is tired, the snow is slushy and I've seen a few accidents happen.

By the way, if you happen to be heading up to Louise this summer, the resort is open and the Lodge of the Ten Peaks is open all year 'round for breakfast and lunch in the dining room. There are plenty of hiking trails and nature programs to explore, including a complimentary naturalist tour during which trained interpretive guides use a variety of props, not to mention the magnificent view of Lake Louise, to help teach guests about the wildlife, flowers, mountains and park history.

Whatever time of year it is, the spectacular scenery of Lake Louise makes it one of the most beautiful areas in Canada. Check it out in spring or summer. ☺

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BY RICK OVERWATER

Another Anderson to keep track of

With the majority of the season now behind us, the competition scene in North America is really starting to heat up. Over the last few weeks, there have been a few significant events going down in our own backyard. Two weeks ago, the action was at Mt. Norquay, where riders converged for the ASA Provincial Championships—and one of the happiest riders had to be 16 year-old Jaclyn Anderson, who finished the season as provincial points leader and won the day's halfpipe competition as well.

With some of her competitors coming from the junior women's national team, it wasn't an easy feat, and things were shaky going into the qualifiers. "I qualified fourth and I was kind of disappointed because I fell on both my runs," Anderson says. "So in finals I was really stoked when I stomped my backside five—it all kind of came together and I ended up in first." For the record, Anderson is not—repeat, *not*—related to Jed and Jared Anderson, two Calgary brothers whose names also inevitably crop up in provincial contest results.

Jaclyn can't blame people for making that assumption, though. Not only does she have the same last name, but she also seems to share their prodigious talent. The

teen, amazingly, has only been riding for four years and competing for three of them. "I just kind of fell into it," explains Anderson, who started hitting pipe competitions after the coaches in a snowboarding program encouraged her, saying not enough girls were competing. "So that's what I did and I just kept getting higher and higher, going from fifth to fourth to third—just getting better and better."

Anderson is currently hooked up with several choice sponsors including Skaters Sportshop, 686 Enterprises and Chorus Snowboards. This weekend she faces one of her biggest challenges yet when she hits the U.S. Open in Stratton, Vermont. There's a good chance she'll be rubbing shoulders with Olympians like Canada's Natasza Zurek and U.S. gold medalist Kelly Clark. "I think it will be awesome just to see all the pros ride right in front of my eyes and experience the higher competition level," she says eagerly.

Other Calgary halfpipe riders like Ryan Hall will likely be accompany-

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ing her. Hall won the men's half-pipe, with Josh Duncan and Dylan Gilmore snagging second and third.

Meanwhile on March 2, the RCR Boardercross was in full swing at Lake Louise. Well-known Banff local Candice Drouin took first in the amateur women's category and pocketed \$800 in prize money. Jamie Warner and Lindsay Warner followed in second and third. In the men's division, Cranbrook's Rob Fagan nailed first, with Banff boy Andrew Hardingham and Whistler's Tom Vellisek taking the next two spots.

Last weekend, competitors followed the series to Fernie, as if they even needed prize money as an incentive to hit a place that always sees more than its share of powder. Jamie Warner took first in the amateur women's category, followed by Michelle Calabretta and Christine Feleki. In the men's division, Les McCarthy stole first place away from Rob Fagan, who came in second. Shaun Thompson claimed third. ☐

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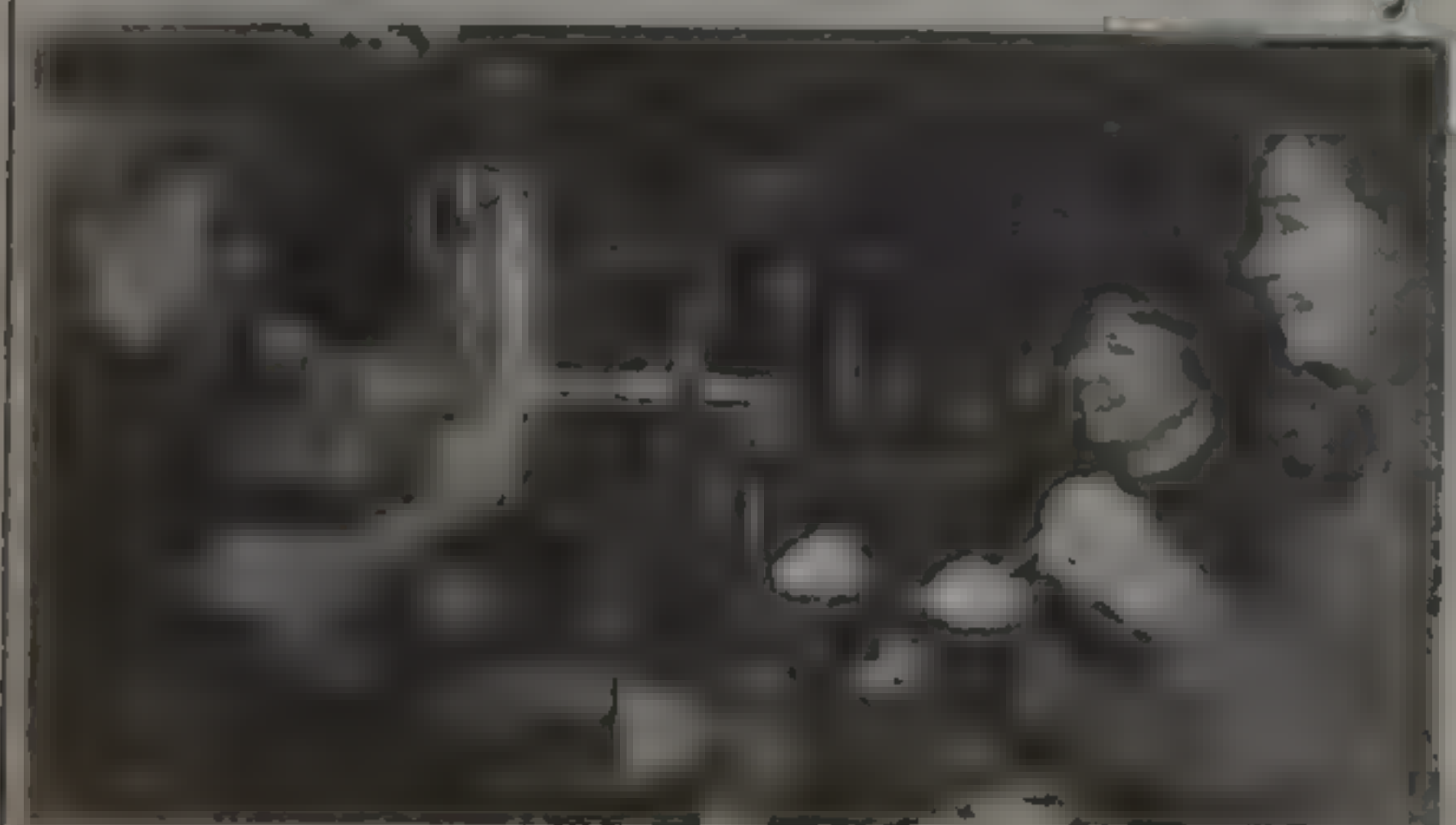
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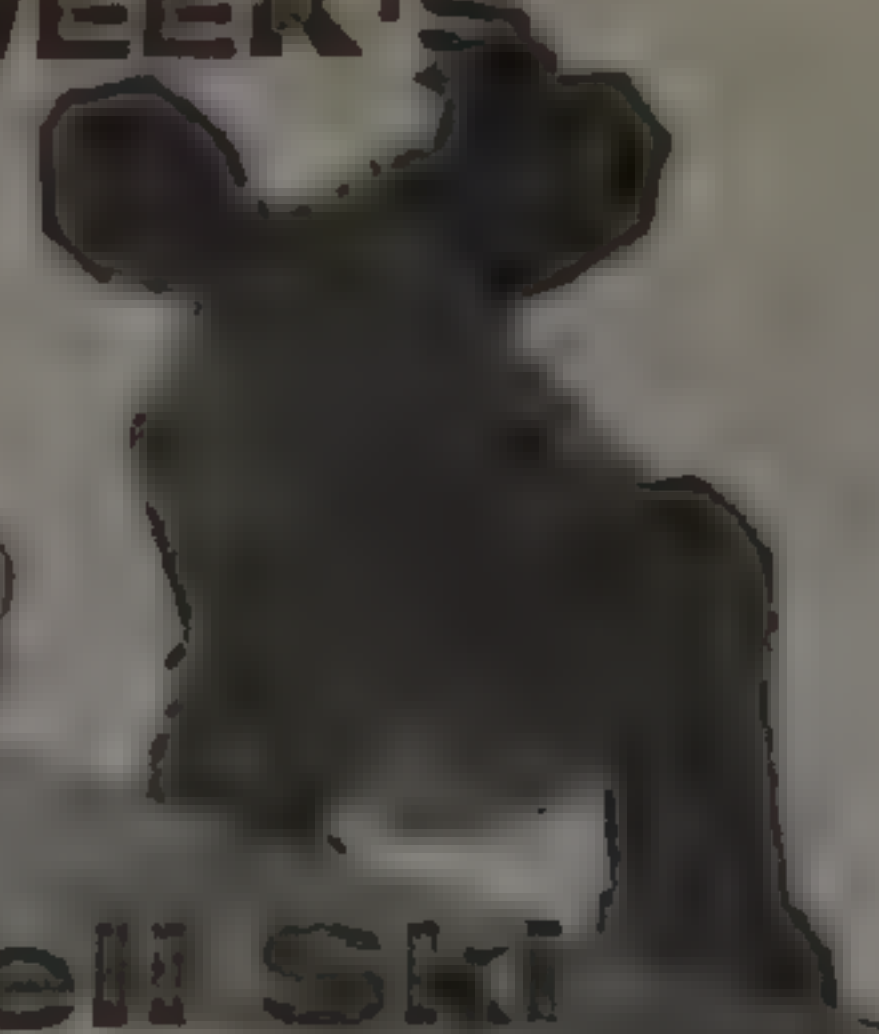
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**The EASYRIDER Condition Report****Local**

Rabbit Hill - 60cm base, 7cm of new snow, All lifts and runs open

Snow Valley - 60cm base, 7cm of new snow, All lifts open

Silver Summit - 110cm base, 10cm of new snow in the last week

Alberta

Sunshine - 227cm base, 28cm of new snow, 12/12 lifts, 92/92 runs open

Lake Louise - 220cm base, 25cm of new snow, All lifts and open

Fortress - 208cm base, 25cm of new snow, All lifts and open

Marmot/Jasper - 200cm base, 50cm of new snow, 6/8 lifts, 75/75 of runs open

Nakiska - 180cm base, 19cm of new snow 4/5 lifts 32/32 runs open

Mt. Norquay - 200cm base, 12cm of new snow, 5/5 lifts 28/28 runs open

Castle Mt. - 340cm base, 50cm of new snow, 5/5 lifts 59/59 runs open

B.C.

Silver Star - 235cm base, 19cm new snow, 5/7 lifts and 107 runs open

Big White - 280cm base, 20cm of new snow, 112/112 runs, 13/13 lifts open

Apex - 192cm base, 14cm of new snow, 5/5 lifts, 60/60 runs open

Sun Peaks - 171cm base, 19cm of new snow, 95/95 runs, 6 lifts open

Fernie - 361cm base, 35cm of new snow, 9/10 lifts, 106/106 runs

Kimberley - 152cm base, 62cm of new snow, 6/7 lifts, 67/67 runs open

Panorama - 492cm total snowfall, 44cm of new snow, 10/10 lifts 100+ trails open

Fairmont - 13cm of new snow, All lifts and runs open

Kicking Horse - 229cm base, 41cm of new snow, 61/64 runs open

Red Mt. - 252cm base, 17cm of new snow, 83/83 runs, 4/5 lifts open

Whitewater/Nelson - 320cm base, 64cm of new snow, All lifts open

Powder Springs - 325cm base, 33cm of new snow

U.S.A.

Mt Spokane - 94 inches base, 1.5 inches of new snow, 80% of lifts

Silver Mountain - 125 inches base, 3 inches of new snow, 100% of lifts, 53+ trails open

Lookout Pass - 114 inches base, 2 inches of new snow, All lifts and trails open

Schweitzer - 86 inches base, 1 inches of new snow, 59 trails open

49 north - 96 inches base, 3 inches of new snow, 100% of trails, 75 lifts open

All conditions accurate as of March 13, 2002

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music

Fearing does the steering

Folk-rock troubadour uses his car to promote *That's How I Walk*

BY DAN RUBINSTEIN

Writing songs while on the road is a fairly new experience for Stephen Fearing. Roots music may have a bulging history of lonely-motel-room and dark-highway narratives, but for years Fearing just couldn't do it—concentrating on the mechanics of touring, the work and the play, hampered his ability to focus on fresh yarns. These days, however, living centrally in Guelph, Ontario and driving around the continent *a cappella* for months on end, Fearing often finds himself with nothing to do but listen to albums and play with words in his head.

"There's something about driving by yourself at night," the singer/songwriter says almost reverently over the phone from his home office, where, armed with an array of music magazines and his guitar, he's riding down the interview trail for a day before embarking on yet another high-mileage solo tour. "I spend a lot of time sitting in the car. The motorways are pretty dull, so I try to get off the main highways and take back roads. You start seeing stuff.... A lot of my songs have their genesis in me in this little metal box hurtling around North America. And they go *there, there, there*."

On *That's How I Walk*, Fearing's sixth solo album (which was released earlier this week), the themes of movement and darkness are strong and sustained. In fact, after sequencing the lineup to spread apart up-

tempo and slow numbers, even Fearing was surprised to discover that four consecutive tracks near the end all feature the word "night." The contexts vary as widely as the tales he's telling, but the motif reflects the songs' shared birthplace. Fearing drives with pen and paper on the passenger seat for scribbling down lyrics. And if a melody pops into mind, he'll call his answering machine with his headset cell phone and whistle or hum the tune.

After just two months at home—the calluses from his tour for 2000's aptly-titled live album *So Many Miles* aren't even gone yet, fer Chris-

[promo] **folk**

sakes—Fearing is already itching to hit the road. "Welcome to my life," he says about the two-month trek that will take him to familiar stops like onetime hometown Vancouver as well as new destinations in Wisconsin and New England. "Welcome to my life," he repeats—and you can practically see him smiling over the phone.

Hilarity and Blackie

That's How I Walk represents a bit of a new direction for Fearing. After nearly two decades carving a niche for himself as a distinctly Canadian folk-rock poet and a recent spike in notoriety thanks to his collaborations with co-writer/producer pals Tom Wilson and Colin Linden as Blackie and the Rodeo Kings, Fearing is hoping for more commercial success with this album. ("I have a mortgage, dammit!" he jokes.) Fret not, though—Fearing hasn't sacrificed any artistic freedom. "I write songs for

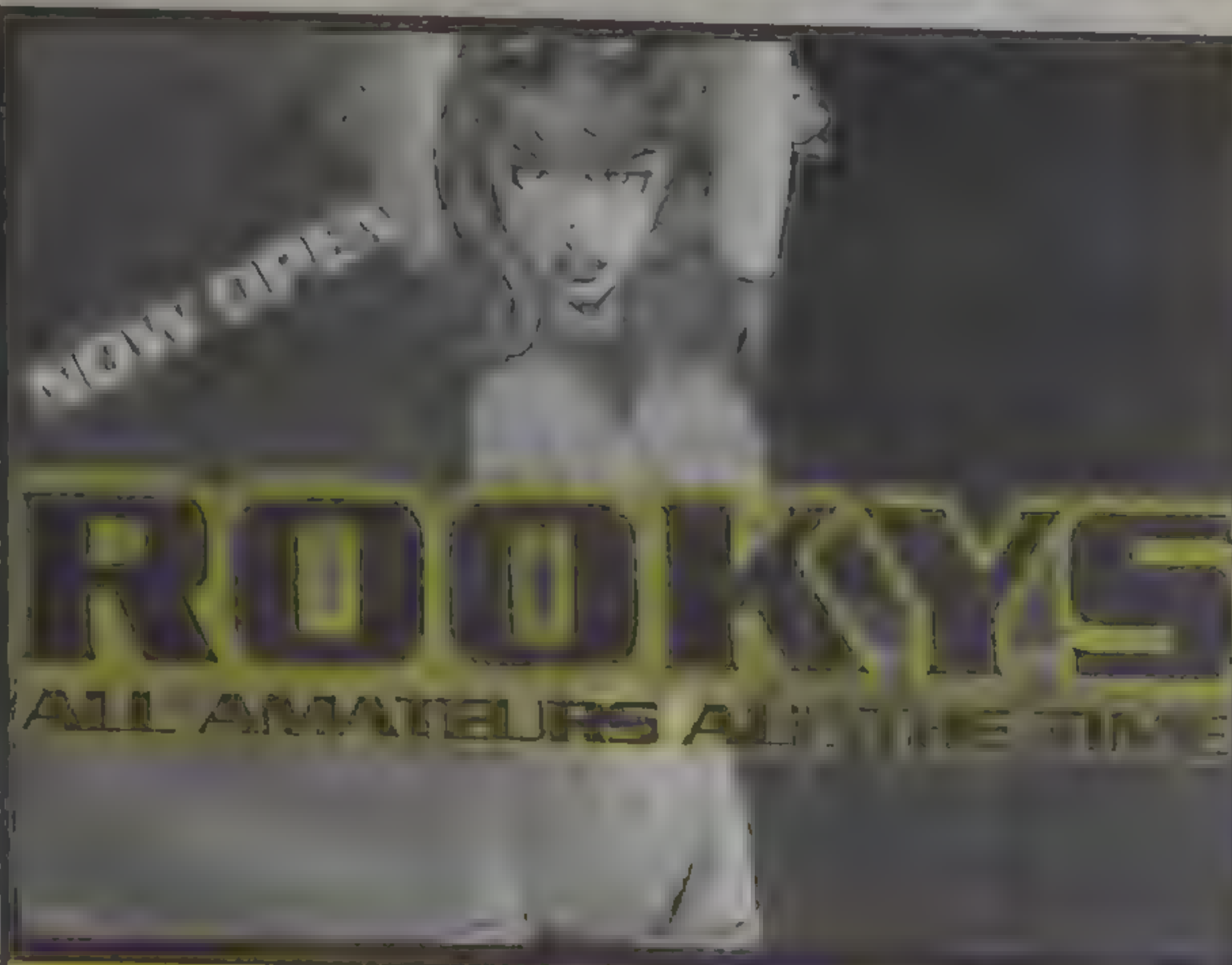
me," he says, "for my jollies." And while he isn't expecting much radio play no matter how accessible he figures he's being, this time he actually wrote a song as a single instead of just picking one after the fact.

The track is called "The Finest Kind," a rhythmic, Richard Thompson-style staccato. Shawn Colvin sings backup vocals and Fearing shot a video for it in the "usual places," he says: "under the overpass, down by the rusty building." (If you harbour any illusions about the glamour of the Canadian music biz, don't read on. They'll be shattered by Fearing's description of walking behind a pick-up truck lip-synching as the best boy sprayed water over him in subzero weather for that "rain effect.") Regardless, the song is catchy, the video is done, and it gives the promoters another tool for filling seats wherever Fearing performs.

As much as he loves the camaraderie and hijinks of touring with his Blackie and the Rodeo Kings gang ("It's like herding cats," he complains about corralling Linden and Wilson, "but when we're onstage... man!") Fearing also relishes solitude. He can pull over for a milkshake wherever he wants, read a book if he feels like it. After gigs, after selling some CDs, chatting with fans, catching up with friends, tearing down his gear, it's usually just him and the janitor left in the club. Once, in Ohio, a promoter had to split early and asked Fearing to lock the door and turn off the light when he was leaving.

But then it's back to his car. It's dark and he's alone with only the road and songs for company. And he wouldn't want it any other way. ☺

Stephen Fearing
Sidetrack Café • Mon, Mar 18



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MUSIC NOTES



all about the local scene

BY WAYNE ARTHURSON

Saved by the Bel

Belvedere • With the Johnsons and the Missing 23 • The Rev • Thu, Mar 14 You work hard. You play hard. And in the end it all pays off.

At least it did for Calgary band Belvedere. "We don't consume beverages in the van, there's no drinking and driving when we tour, but we have a good time," says Steve Rawls, a spry lad of 25. "Not that we're old, but we are getting older and we're starting to slow down a little bit. When we were all 19 and 20, we drank like fishes every night for three months straight, but now our bodies are wearing down and mentally we're finding it hard to keep up."

The partying on the road may have slowed down, but Belvedere hasn't. They still put in weeks upon weeks of roadwork. After their show here in Edmonton with the Johnsons and L.A.'s the Missing 23, for instance, Belvedere heads out on a five-week tour of the U.S.

"Pretty much that's all we do," says Rawls. "From our point of view that's all we're responsible for. The label can do the other stuff." (Belvedere's latest disc, *Twos Hell Said Former Child*, is being released by Union Records.) "We've been consistently touring for over four years, and from a label's perspective that's all you can ask from a band—to be out there touring. Union's been really cool with us and they seem to support us because we've been working so hard."

The disc has been doing quite well, with over 2,000 copies sold in its first six weeks of release. Soon it'll even be available in Japan—the boys have inked a distribution deal and are tentatively scheduled for a Japanese tour in the fall. That is, after they tour the States, cross Canada and then zip around Europe.

Nones on the run

The Nones • Opening for Mad Bomber Society and the Planet Smashers • Grant MacEwan College (City Centre Campus) • Sat, Mar 16 One sure sign of aging is that you get mellow. Things that piss off a 20-year-old are shrugged off as minor annoyances by those a few years older. It's in that same spirit that local punk/ska band Twelve Angry Fish are putting away the anger (and the 12 fish, for that matter) and changing their name. On March 16, the night they open for Mad Bomber Society and ska kings the Planet Smashers, Twelve Angry Fish will officially become the Nones (pronounced the Nuns).

"We've just had one major change with adding a fourth piece to the

band [new guitarist Kelso Sorenson of Evil Robot], and it's changed our sound and feel quite a bit," says singer Darren Park. "So we thought it would be a good time to start fresh with a new name."

Most bands go through untold pain and anguish to find just the right word or phrase that both means something to the band and reflects something about their music, but not the Nones. They went through a lot of pain and anguish, all right, but their new name, says drummer Kevin Mones, means absolutely nothing. It holds no hidden meaning, nor does it tie in with the band's sound or belief system—if in fact they have one.

"Coming up with a band name is impossibly hard to do," Mones says, "so it pretty much came down to sitting in a room. It turned out that [the Nones] was a name that none of us was huge on but all of us accepted. It's kind of silly name and has no real meaning behind it, and with a new change in the band we figured a more simple or more lowbrow name was better. Essentially there is no story behind the new name."

For the past couple of years, Twelve Angry Fish—er, the Nones—played on the fringes of the Edmonton scene but still developed a solid following of fans who would seek them out wherever they played. They've recorded a quickie demo with the new lineup in order to get gigs, but they have serious plans to head into a studio and work on a real release. They hope to release their debut album this summer.

The Nones will be opening for Mad Bomber Society and the Planet

the Tea Party

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Belvedere: Calgary rockers hope to make it big in Japan

ashers at Grant MacEwan—and be minded that the big show is a toga party. A couple of the Nones are planning to toga up for the gig and hopefully peer pressure will force the other members of the band to do likewise.

One daddies

ing onto your hats, kiddies, there's going to be a big punk rock show!

Two legendary groups, Fishbone and DOA, are combining forces and taking the stage at the Rev Cabaret on Friday, March 15. The show and the tour are signed to celebrate DOA's 25th anniversary as punk rock gods. They're looking for membership in the Rock and Roll Hall of Fame—and I say they can make it, then so can DOA.

Tickets for the show are already on sale. They cost \$18 in advance and \$20 at the door. And for your further evening pleasure, the show will also feature locals the Kasuals and Vancouver's Crowned King.

Jumping and starting

If you're looking for something other than the usual rock and roll and stuff we cover, you've got a few good choices coming at ya this weekend.

First off, Our Lady of Guadeloupe is holding a benefit flamenco concert March 17. Hey, what's better on Paddy's Day than some great flamenco? The Petro-Canada Spirit Foundation will be there to support the show, which will take place at the Provincial Convention Auditorium at 4 p.m. Tickets are only 10 bucks and can be obtained through TIX on the Square at the door.

If poetry and free-form jazz is your thing, one of the city's most prolific poets, Linda MacDonald, is releasing her CD of poetry and music at the Ekroom Vodka Bar March on 15. His new disc is called *Dork Side of the Moon* and asks us all to look for our dork. "I don't know if it's age or not, but being cool is so overrated," says MacDonald. "I just get really

sick of the amount of cool imagery coming at me—particularly finding your inner dork and looking out of the world with its obsession with coolness and being rich. All those cool entrapments just plunge us into debt. We live in a strange world. Strange and stupid.

Unlike many of his other discs, this new release took some time to put together. "It took place over the course of year," says the Beatnik, "so

there's some good variety including a really good avant-garde sax solo that my dad plays on. It's so weird because my dad is a great musician and unless he's doing free-form and he doesn't know that he's being recorded, then he's really great. But if you want to sit down and do something, then he freaks out for some reason. So he won't be playing live with us on Friday." ☺

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VUE
WEEKLY



RT

UPCOMING @ the Rev

THURSDAY MARCH 14

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THE JOHNSONS
THE MISSING 23RD

FRIDAY MARCH 15

oh susanna

& her band
jim bryson & the occasional
mark davis (of old reliable)

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ALTERNATIVE

NEW CITY LIKWID LOUNGE 10161/57-112 St., 413-4578. FRI 15: The Gravity Collective, AA Sound System. Society of Student Artists fundraiser. SAT 16: Darkest of the Hillside Thickets, Shitstorm. FRI 22: Christine Fellows (CD *The Lost One* Standing release), Jason Tait (from the Weakerthans on drums), Monica Gunter (viola). TIX \$7.

REV 10030-102 St., 423-7820. THU 14: Belvedere (pop-punk), The Johnsons, The Missing 23rd. FRI 15: Oh Susanna and Her Band, Jim Bryson and the Occasionals, Mark Davis (Old Reliable). Adv. tickets for all shows @ Blackbyrd Myoosik and Listen. THU 21: Thepreshurepoint, Darwin's Engine, Thebetterhalf. FRI 22: Spookey Ruben, Young and Sexy, Little Baby Cupcakes. Tickets for all shows @ Blackbyrd Myoosik, Listen.

BLUES AND ROOTS

THE ATLANTIC TRAP AND GILL 7704-104 St., 432-4611. •Every THU (9pm): Open mic night with Leona. FRI 15-SAT 16: Fingals Few.

THE BLACK DOG FREEHOUSE 10425 Whyte Ave., 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 16 (3-6pm): Jen Patches. SAT 23 (3-6pm): Proxyboy. No cover.

BLUES ON WHYTE Commercial Hotel, 10329 Whyte Ave., 439-5058. THU 14-MON 11-SAT 16: Maurice John Vaughn. SUN 17: The Blues on Whyte House Party All-Stars. MON 18-SAT 23: Nigel Mack and the Blues Attack. SUN 24: The Blues on Whyte House Party All-Stars.

CENTURY GRILL 3975 Calgary Trail, S., 431-0303. SAT 16: St. Patrick's Party: Leaving Elliot.

CLIFF CLAYVIN'S RESTAURANT AND PUB 9710-105 St., 424-1614. •Every MON (8-12pm): Open stage hosted by Randy Smallman with John Peterson and Humberto.

CUNARD'S SUGARBOWL ON 124TH 10724 124th St., 451-1038. •Every THU: Open Cage: Acoustic jam hosted by Ben Spencer. •Every SUN: Ordinary Day: Jungle with Royale and guests.

THE EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 420-1757. FRI 22 (7pm): After Dark Series, Joe Norris: *Romance of the Sea*: Linda MacDonald, Marc Ladouceur, Liz Dorman (Celtic). TIX \$20 @ TIX on the Square.

EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. THU 14 (8-11pm): Open Stage. FRI

15 (8pm): Dale Ladouceur, Barrie Nighswander, Daniel Schnee. SAT 16 (8-11pm): Twisted Pickers. THU 21 (8-11pm): Open Stage. FRI 22: Terry Morrison and John Gorham. SAT 23: RMB (CD release party), Ron Taylor and Marty Siltanen.

MAXWELL T'S 7230 Argyll Rd., 463-7106. FRI 15-SAT 16 (8:30pm): The Townsman featuring Bobby Cameron.

MEZZA LUNA LATIN CLUB 10238-104 St., 423-LUNA. •Every WED and THU (9-11pm): Latin dance lessons. •Every weekend: Live Latin music. FRI 15-SAT 16: America Rosa.

NORTHERN BLUEGRASS CIRCLE MUSIC SOCIETY Pleasantview Community Hall, 10860-57 Ave., 487-7931, 434-5997. •WED night jam sessions.

O'BYRNE'S 10616 Whyte Avenue, 414-6766. •Every MON: Industry night with music by The Suchy Sisters. FRI 15-SUN 17: Celebrate St. Patrick's Day.

O'MAILLE'S PUB 398 St. Albert Tr., Mission Hill Shopping Plaza, St. Albert, 458-5700. •Every TUE (8-11pm): Open stage.

ROSBOWL PIZZA AND LOUNGE 10111-117 St., 482-5152. •Every SUN: Sunday night jam with host Mike McDonald. THU 14: Ann Vriend and her Band.

SCHUFFY MURPHY'S IRISH PUB Whitemud Crossing, 485-1717. •Every MON (9:30pm): Open stage hosted by Chris Wynters.

SECOND CUP 10303 Jasper Ave., 424-7468. •Every THU (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

SECOND CUP 12336-102 Ave 451-7574. FRI 22 (8-11pm): Bissett and Watt, Deep.

SIDETRACK CAFÉ 10333-112 St., 421-1326. •Every THU (7:30pm): What Happens Next? (comedy improv show) hosted by Graham Neil of CFRN TV, starring Donovan Workun of Atomic Improv. •Every WED (7pm): Singer/songwriter circle. Starting Mar. 20. THU 14 (9:30pm): Dave Babcock and the Nightkeepers (blues). \$3 cover. FRI 15-SAT 16 (10pm): Fifth Season, Left Pencey (alt. rock). \$6 cover. SUN 17 (8pm): Sunday Night Live: Rotting Fruit, Killer Comedy Show, DJ Dudeman. \$5 cover. MON 18 (8pm): Magilla Funk Conduit. Late Show (10pm): Edmonton Folk Fest and the Sidetrack present: Stephen Fearing. TIX \$12 adv., \$15 day of. Adv. tickets @ TicketMaster, Sidetrack. TUE 19-WED 20 (9:30pm): Magilla Funk Conduit (funk). No cover. THU 21 (9:30pm): The Music of Weather Report ('70s and '80s jazz group) w/ Bill Jamieson (saxophone), Chris Andrew (key-board), Rubim DeToledo (bass), Sandro Dominelli (drums), Tilo Paiz (percussion). \$3 cover. FRI 22-SAT 23 (10pm): Bobby Cameron Band (rock). \$6 cover. SUN 24 (8pm): Sunday Night Live: Matthew's Grin,

Killer Comedy Show, DJ Dudeman. \$5 cover. TUE 26: Paul Kelly. FRI 29: Pokey Dwellers.

SUGARBOWL CAFÉ AND BAR 10923-88 Ave., 433-8369. •Every FRI (10pm): Songwriter night. •Every SUN (8:30pm): Brett Miles presents: "Rise." Inspirational instrumentals (pass the hat). FRI 15 (door): Terry Morrison and John Go. \$5 cover. SAT 16 (9:30pm): Soul M. Trio (Jan Ian and Fred of the Hi-Pho). FRI 22 (8:30pm door): Mark Sterling. \$5 cover.

TIM'S GRILL 7106-109th St., 413-9661. FRI 15 (9:30pm): Mike Sadava and E Patterson. No cover. FRI 22 (9:30pm): Vriend. No cover.

CLASSICAL

ALL SAINTS ANGLICAN CATHEDRAL 10035-103St., 420-1757. FRI 22 (8pm): Da Camera Singers w/ Janet Smith (soprano). TIX \$15 adult, \$10 student/senior. TIX on the Square.

CONVOCATION HALL U of A Centre, 420-1757, 492-0601. FRI 15 (8pm): Ménage à Trio (Beethoven piano trios) Stephane Lemelin (piano), Martin Rissele (violin), Tanya Prochazka (cello). (7:15pm) Pre-concert introduction. TIX \$12 adult, \$10 senior/student. Adv. tickets @ TIX on the Square, University's Department of Music and @ door. FRI 22 (8pm): Edmonton Youth Orchestra, Senior Orchestra featuring Yelin M Nam and Lana Armstrong. TIX \$10 adult, \$7 student/senior @ TIX on the Square.

DOUCETTE'S RESTAURANT 2nd Fl., 10120-103 Ave., 420-1757. SUN 17 (door 5:30pm): Music Among Friends-Backstage Broadway: NUOVA. (6pm) Five-course dinner. TIX \$70 adv. must be purchased prior to Mar. 16 @ TIX on the Square.

EDMONTON OPERA Jubilee Auditorium, Kaasa Theatre, 11455-87 Ave., 429-1000. THU 14 (8pm): *Of Mice and Men* by Carlisle Floyd. Sung in English with English superlatives. TIX rush tickets 50% off (\$13.50-\$38.50) @ TIX on the Square. Walk in sales only.

HIST. PRESBYTERIAN CHURCH 105 St. SAT 23 (8pm): Ensemble de la C. presents *la Vie en Rose*. TIX \$15, \$10 student/senior @ The Gramophone, Orlando Books, @ door.

ROBERTSON WESLEY UNITED CHURCH 10209-123St., 420-1757. SUN 17 (3pm): Baroque Musical Delights: Alberta F. Ensemble. TIX \$22 adult, \$17 student/senior @ TIX on the Square.

WEST END CHRISTIAN REFORMED CHURCH 10015-149 St., 420-1757, 430-7932. FRI 22 (8pm): Edmonton Y. Orchestra's 50th Anniversary. Michael

SEE NEXT PAGE

EVERYONE IN GREEN



St. Patricks Party Weekend
Sat. / Sun. March 16, 17th

THE IRON HORSE EATERY & WATERING HOLE

MUSIC WEEKLY

Continued from previous page
(conductor). TIX \$10 adult, \$7 student/senior @ door. Adv. tickets @ TIX on square, the Edmonton Youth

CLUBS

RY T'S GRAND CENTRAL STATION 104 St., 438-2582. •Every WED/FRI: 40 w/ DJ Damian. •Every SAT: '80s w/ DJ Damian.

NO EDMONTON 9055 Argyll Rd., 9467. FRI 15-SAT 16: Musica. FRI 22-23: Kim Albert, Cornerstone.

NO YELLOWHEAD 12464-153 St., 9467. THU 14-SAT 16: Tracy Cadman. THU 21-SAT 23: Clockwerk.

VIN'S MARTINI BAR 10507 82 Ave., 7489. •Every SUN: DJ Diabolic spins sounds from way out.

HY MCNASTY'S PUBLIC HOUSE 1-82 Ave., 432-5224. •Every FRI-SAT: Jry Dave (rock, alt, punk, dance). •Every MON: Metal Monday hosted e Bear's Yukon Jack.

LLERY LOUNGE Mayfield Inn, 16615-Ave. 484-0821. •Every THU-SAT: DJ

PUMP 10166-114 St., 488-4841. •TUE/WED: Karaoke. •Every THU-

ENHOUSE NIGHTCLUB neighbourhood Inn, 13103 Fort Rd., 472-3. •Every WED-SAT: DJ Travis.

INFERNO DANCE AND RETRO CLUB 9920-62 Ave., 408-2877. 40 dance and retro music. THU 28: Friday long weekend: Featuring: DJ from Vancouver. TIX \$8 adv. No

JOINT NIGHTLIFE WEM, 486-3013. •SAT: Power 92 live on location. •25 (8pm-1am): Spring Break Part I: by Urban Metropolis Soundrew. 15+

CHVILLE'S ELECTRIC ROADHOUSE 489-1330. Top 40 country and

CONCERTS

ARTS BARN 10330-84 Ave. •SAT, 23 (8pm door): A Night of Salsa, ba and Reggae: iBomba! (modern jazz, funk), Mixed Roots Malaika rife, Dorant and Curtis Ross, former mbers of Frank Carroll Band and Feast ae). Roda de Capoeira - CREA, onton and Ache Brasil, Calgary will rm the art of Capoeira in a big circle Roda) accompanied by music and g. TIX \$10 adv. @ Blackbyrd ozik, Sound Connection; \$15 @ door. eds to CREA. •426-6713, 451-4518. r. 30 (8pm): Spring Metal n 4: Featuring Tyrant (Tribute to st). Presented by the Associated Messengers of Edmonton. TIX \$7 @ Sound Connection, Blackbyrd zik, St. John's Music; \$10 @ door.

WIE DOON HALL Bonnie Doon Hall, 293 St. Sat, Mar. 23: Chris Smither.

IRISH PUB 10338-109 St., 426-SAT, Mar. 16: Ashley MacIsaac.

CETTIE'S 10120-103 Ave., 477-6648. Mar. 16 (5:30pm): Pieces of the Sky: a Vinson. Presented by The Ben Calf Society. TIX \$50 single, \$90 couple e Ben Calf Robe Society.

IVAL PLACE 100 Festival Way, ood Park, 449-3378. •FRI, Mar. 15- Mar. 16 and SUN, Mar. 24 (7:30pm): Wasisname and the Other Fellers folk, comedy). TIX \$20 adult, \$16 o. senior. •SUN, Mar. 17 (2pm): Festival inds Community bands and wind estras. TIX \$10.50 all ages. •FRI, Mar. 30pm): Live from Festival Place: ented by CKUA. Steve Pineo Band, nful Joe (Steve Pineo, Jane Hawley, zcock and Kit Johnson). The Co- ts (featuring Billy Cowsill). TIX barett, \$16 adult, \$15 child/senior. Mar. 23 (7pm), SUN, Mar. 24 (2pm): ollrath (country fiddle music). TIX t: \$15. Sun. All ages. •SAT, Mar. 30 The Fables (Celtic rock). TIX et, \$20 all ages. Theatre seating.

MOON FOLK CLUB Bonnie Doon 8240-93 St., 438-6410, 420-1757. i. 23 (7pm door): Chris Smither TIX \$14 adult @ TIX on the

UNT MACEWAN COLLEGE 497-7. SAT, Mar. 16: The Planet Smashers. TIX \$10 adv. \$15 @

IZON STAGE 1001 Calahoo Rd., e Grove, 962-7631, 451-8000. SAT,

Mar. 16 (7:30pm): Jerusalem Ridge (blue-grass).

JUBILEE AUDITORIUM 11455-87 Ave., 451-8000. •FRI, Mar. 15 (8pm): An evening of music, song, and dance with Martin Mayer, Anna Beaumont and the Knox School of Irish Dancers. TIX \$22.50, \$15 student/senior @ TicketMaster. Fundraiser for the Cathay Community Foundation. •FRI, Apr. 26 (6:30pm door; 7:30pm show): Don Williams. TIX \$34.50, \$39.50 @ TicketMaster.

MYER HOROWITZ THEATRE Union Building. •SAT, Mar. 16: Stirling (celebration of the release of The View From Here), w/ Matt Pahl and the Politburo and guest DJ's; DJ Simon Locke (in the theatre lobby).

NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 438-2736. SAT, Mar. 16 (7pm door): Scona Brae, Toupie Luft. TIX \$12 adv. @ Alfie Myhre's Music, Acoustic Music Shop; \$14 @ door.

POWER PLANT U of A Campus, 492-2048. •SAT, Mar. 16 (8pm door): Saturday Night Live: Sonica (video release party), Xlth House, Portal. TIX \$6 @ door. •SAT, Mar. 23 (8pm door): Saturday Night Live: Woodabeen (pop rock), Niceguy (w/the old guy of Mollys Reach), Star Collector (Vancouver). TIX \$6 @ door. •WED, Mar. 27 8pm door): A special edition of Wednesday Night Live: G7 Welcoming Committee (the Weakerthans, Propagandhi), Winnipeg singer/song-writer/social activist Greg MacPherson Band (members of the Weakerthans). TIX \$5 @ door. •THU, Mar. 28 (8pm door): Special edition of Thursday Night Live: Projektor (Winnipeg), Radiogram (Vancouver), The Waking Eyes (members of Duotang). TIX \$7 @ door.

PROVINCIAL MUSEUM AUDITORIUM 12845-102 Ave. SAT 23 (7:30pm): Chakrabarty: Pallavi Krishnan and Live Music Troupe (Mohiniyattam dance concert). Musical Troupe: T.S. Prathapan (vocal), A.V. Ramesh Babu (mridangam and maddalam), Muralaeddharan T.N. (flute), Sreedharan P. (edakka).

RED'S WEM, 487-2066. FRI, Mar. 22 (8pm door): Swollen Members. TIX \$18 adv @ Blackbyrd Myoozik, DV 8, Soular, Foosh, Colourblind, Reds. Licensed, all ages event.

REV 10030-102 St., 423-7820. FRI, Mar.



22: Spookey Ruben.

SIDETRACK CAFÉ 10333-112 St., 421-1326. MON, Mar. 18: Stephen Fearing

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. THU, Mar. 28: Martin Tielli.

WINSPEAR CENTRE 4 Sir Winston Churchill Sq., 428-1414. •THU, Mar. 21 (8pm): The World at Winspear: Mercedes Sosa. TIX \$39 orchestra/dress; \$37 upper circle; \$35 gallery. •WED, Mar. 27: Bruce Cockburn.

CONCERTS-CALGARY

SEE NEXT PAGE

now open!

monday . go-girl night
guys get it on - guys take it off

thursday . fo-ball night
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MUSIC WEEKLY

Continued from previous page

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CONCERTS-VANCOUVER

COMMODORE BALLROOM FRI, Mar. 15: Spirit of the West.

CROATION CULTURAL CENTRE FRI, Mar. 22: Millencolin.

LEGENDS Victoria. MON, Mar. 18: John Hammond.

QUEEN ELIZABETH THEATRE SAT, Mar. 16: Pat Metheny Group.

COUNTRY

LONGRIDER'S SALOON 11733-78 St., 479-7400. THU 14-WED 13: Ted Ross. THU 14-SAT 16: Damian Marshall and Unwound. TUE 19: Lori Manning, Bev Munro. WED 20: Lori Manning. THU 21-SAT 23: Stacie Roper.

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SORRENTINO'S 10612-82 Ave., 434-7607. THU 14 (8pm): Brett Miles Trio.

YARDBIRD SUITE 11 Tommy Banks Way, 103 St., 86 Ave., 432-0428, 451-8000. •Every TUE: Jam sessions. FRI 15-SAT 16 (8pm door): Tito Paiz, tribute to Tito Puente. TIX \$6 member, \$10 guest. Tickets @ TicketMaster. SUN 17 (7pm door): E88S Big Band. TIX \$6 member, \$10 guest. Tickets @ TicketMaster.

ZENARI'S ON 1ST 10117-101 St., 425-6151. FRI 15 (8pm-midnight): Harley Symington (guitar, vocals).

PIANO BARS

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail S., 431-5815. THU 14-SAT 16: Todd Reynolds. MON 18-SAT 23: Billy Wiseman.

SHERLOCK HOLMES CAPILANO Capilano Mall, 5004-98 Ave., 463-7788. THU 14-SAT 16: Yves LeCroix. SUN 17: Yves LeCroix. MON 18-SAT 23: Dave Hiebert.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 10012-101A Ave., 426-7784. THU 14-SAT 16: Mark Magarrigle. SUN 17: Mark Magarrigle. TUE 19-SAT 23: Sam August.

SHERLOCK HOLMES WEM Bourbon St., W.E.M., 444-1752. THU 14-SAT 16: Dave Hiebert. SUN 17: Tim Becker. MON 18-SAT 23: Tim Becker.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 433-9676. •Every SUN (9pm-1am): Karaoke. THU 14-SAT 16: Duff Robison. SUN 17: Duff Robison. WED 20-SAT 23: Mark Magarrigle.

POP AND ROCK

Also see VURB Weekly on page 34.

HONEST MUR'S BAR AND GRILL 8937-82 Ave., 463-6397. •Every THU (9:30-10pm): Open stage w/ Keep Six. All musicians welcome. THU 14 (8:30-12:30am)-FRI 15 (9:30pm-1:30am): Hoffman-Brown

Band. THU 21-FRI 22: Loose Cannan

J.J.'S PUB 13160-118 Ave., 451-9180. 15-SAT 16: Kyler and Slogan (rock).

KINGSKNIGHT PUB 9221-34 Ave., 42599. THU 14: Esoteric Mind. FRI 15-SAT 16: Harlequin, Face First. THU 21: XH House. FRI 22-SAT 23: Crush.

NU WAVE PUB 18228-89 Ave., 489-9627. SAT 16 (9:30pm-1:30am): Hoff Brown Band.

OTTEWELL PUB 6108-90 Ave., 451-5953, 970-7063. •Every THU: Battle of bands. THU 14: Effinate vs. Radio F. 15-SAT 16: Rotting Fruit. FRI 22-SAT 23: The Flying Crawdads.

RED'S WEM, 487-2066. FRI 15 (10pm-1am): Coldspot, Alex Murdoch. FRI 22 (10pm-1am): Swollen Members, Moko Or. ages with licensed area.

SCOTTISH SOCIETY HALL 3105-101 Ellerslie. FRI 15 (8pm door): Memory. Saint Patrick's Dance: Music of the '40s, '50s and '60s. TIX \$5.

SPORTSMANS LOUNGE 8170-50 St. FRI 15-SAT 16: Total Recall. FRI 22-SAT 23: Smilin' Joe Blob.

STRATHEARN PUB 9514-87 St., 465-5478. Every THU (8pm): Wide open hosted by Dustin Zawalski.

TIN PAN ALLEY 4804 Calgary Tr. S., 702-2060. FRI 15 (10pm): Joint Chiefs (cover band). SAT 16 (10pm): Exit 303 (dance). SUN 17: St. Patrick's Day Jam hosted by Ian Kehler. TUE 19: Cheese Te. comedy. FRI 22-SAT 23: Rotting Fruit (rock poseurs).

URBAN LOUNGE 8111-105 St., 439-3388. •Every TUE: Urban Unplugged. THU 14-SAT 16: Mustard Smile. \$5 cover. Fri/Sat. SUN 17: Sue Medley. \$10 cover. WED 20: Cadence, Absolute Zero. \$5 cover. THU 21-SAT 23: Joint Chiefs. \$5 cover. SUN 24: The Stars. \$20 cover.

JASPER

MOUNTAIN FOODS CAFÉ Connaught Drive, across from the Via Station. SUN (7pm): Celebrate the Irish: Marco and Word (traditional). TIX \$12.95 ea. (incl dinner).

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VURB INTERGALACTIC ROCK STARS

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Fear of a smashed planet

Montreal ska band
scared sheetless
by upcoming toga
party gig

by PHIL DUERRON

When the winter blahs have got you down, there's nothing like a good ol'-fashioned toga party to get your blood pumping. Especially when the featured entertainment are the Planet Smashers, Montreal's veteran party band. And while lead singer Matt Collyer says he didn't come up with the idea of throwing a snowy toga party, he's more than willing to go into the spirit of things. "I don't know if I even know how to make a proper toga," he says. "Maybe I'll end up as a ghost."

The Smashers have just returned from their first American tour in a couple years, aside from a brief stint last year's Van's Warped Tour. Doing the Warped Tour was like "a lot of passage in a van," Collyer says. "It's a lot of fun, but it's a lot of work. It's the hardest tour we've ever done." But that won't stop the band from doing it again—in fact, they've already been booked for the next dates of this year's tour. This last trip saw them playing in California for the first time. "It went really well," says Collyer,

"which is cool because we thought it was going to suck." They even played a show in Salt Lake City during the Winter Olympics, although it took place in a shady bar, not onstage with the likes of Kiss or the Tragically Hip during the closing ceremonies. "We were at the Olympics," Collyer explains, "not with the Olympics."

For a Canadian band these days, just getting down to the U.S. to play is a challenge. The Smashers had to borrow money just to cover the cost of all the necessary paperwork and permits. Canadian bands have to pay a lot more cash to go south than American bands do to come up here, Collyer notes, which hurts our

[previous] **ska**

bands' chances of making it big. "Free trade, my ass," he says. "It's tough for a Canadian band to get past the Great Lakes, especially for an indie band. Only the big corporate bands get to go down there."

Hot under the Collyer

Oddly enough, the Planet Smashers made a conscious decision to avoid playing the States a few years ago—even though at the time ska was enjoying a wave of popularity among American audiences. Collyer says the hype generated around ska meant "going down there as a Cana-

dian band meant jackshit." Now, says Collyer, "[all the] dime-a-dozen ska bands have moved on to playing emo," leaving ska out of the lime-light and "back where it's supposed to be. Thank God."

The band just finished filming their third video from their latest album, *No Self Control*, an innocent-sounding track that nevertheless wound up creating some unintended controversy. "Wish I Were American" isn't about wanting to be American at all, but that didn't stop angry and confused fans from giving the band some flak. "A lot of people were confused by that song," says Collyer. "The song is about stupid Canadians who bitch too much." It's far too easy to blame all our nation's problems on our big brother to the south, according to the singer. ("It's a copout.") He thinks any blame for problems in the Canadian music industry ought to rest squarely on the industry's own shoulders. "It's stale," says Collyer. "They've been stuck on the same thing for far too long. The Juno club is a really tight-knit group—you can pretty much predict who's going to win awards seven or eight months in advance and it's never anything new. They're not really trying to promote anything new, and I think that sucks." ☐

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GOT THE BLUES



By CAM HAYDEN

Some people call me Maurice

In the music business, a performer who can juggle performing, booking, songwriting, leading a band and working on recording projects is a rarity. Even rarer are the ones who combine those skills with genuine talent and a warm, gentle personality the way Maurice John Vaughn does.

Vaughn rolled into Blues on Whyte this week after driving the band and his van through some serious weather in Montana. He's probably used to our formidable meteorological patterns, though; Vaughn first visited Edmonton in the late '80s, playing three nights at the old City Media Club, winning over an enthusiastic crowd with his songs, mellow voice and expertise on the guitar and sax. Since then, he's made Edmonton a regular stop on his twice-yearly road trips out west.

Although his band plays about

125 dates a year, only about a third of them are near his home, just outside Chicago. The remainder are split between the States, Canada and Europe. He's been to France twice in the last eight months, including an appearance at the Sons d'Hiver festival in Paris. "It's all about consistency," Vaughn says. "And my booking agent is not consistent, so I have a few anchor dates in the west, including the Blues on Whyte. After I line those up, I try and fill in the holes so that we can go from Chicago to Edmonton and back with as few nights off as possible."

Vaughn also makes the most out of each road trip. "Every time I come to Edmonton I record some material," he says. "I must have close to 20 songs on tape. Last July when we were here, we also worked on a video project to put out on DVD. We recorded three sets live on 16-track and Global came in and filmed everything. Bruce Stovel interviewed all the band members and now all that's left is to edit and release the material." Vaughn would like to see a soundtrack disc and DVD come out simultaneously; his only stumbling block now is sponsorship.

"My major sponsor pulled out," Vaughn says, "and with editing time running \$350 per hour for video, I guess what we end up with depends on the new sponsors I'm getting. I think we have quality material for a 90-minute DVD, but if we only get enough money to put out 30 or 60 minutes, that's the way it will be."

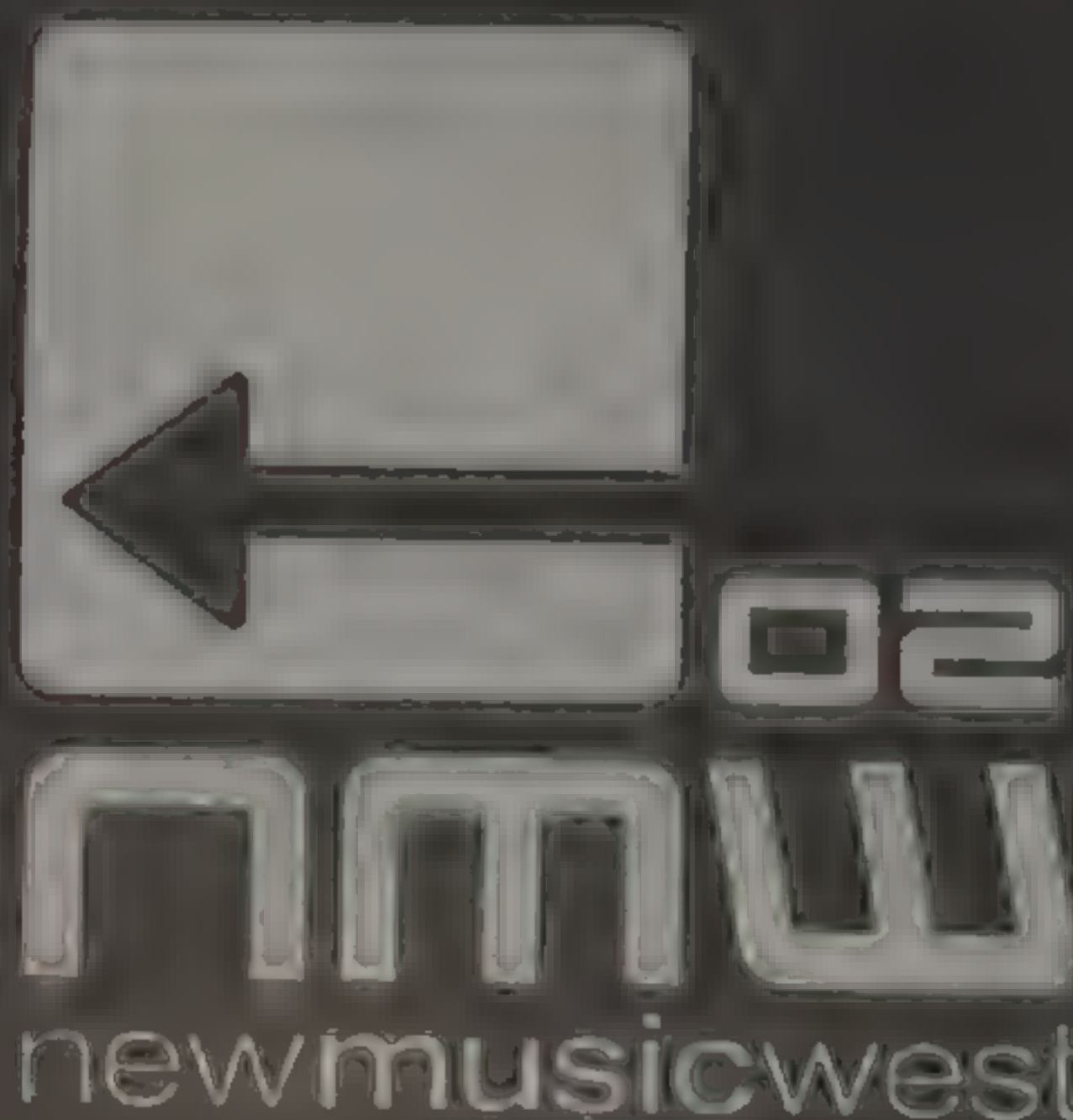
In the meantime he continues to work full-time in the blues business,

no easy feat these days. (His song "Got to Be Funky" turned up on *Major League 2* soundtrack, bringing some steady cheques into the house.) Between song publishing and writing, producing albums and singing 125 nights a year, I keep busy.

For his stint at Blues on Whyte, Vaughn is joined by what he calls "his usual unusual guys": Emery on trombone, Mercy De on bass and Mark Mack on drums. Vaughn gets the impression that Vaughn takes things as they come, which, hard, is dedicated to making the most out of what life brings him and truly enjoys the life of a musician. Maybe the secret of his success lies in the attitude he brings to the stage. "People can expect to be entertained," he says. "We play blues, some familiar tunes, but throw in our originals as well. It's music to dance to, reminisce to and hopefully provoke some thought. I'll be playing at least one new song that I wrote right here in Edmonton. It's about the homeless situation and it's called 'Help Your Fellow Man.'"

One final note: be sure to check out the column next week, which I'll be bringing from Austin, Texas. I'll be down there checking out the roots music scene at SXSW, one of the premiere musical showcases on the continent.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight on the CKUA Radio Network, 94.5 FM and 580 AM. He is also a partner in Blues International Ltd. producers of Edmonton's Labatt Blues Festival.



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Stirling takes perspective

Edmonton odd-band-out talks about their masterful *The View From Here*

DAVE JOHNSTON

The wonderful thing about clichés is the truth they hold. Like the one about what doesn't kill you only making you stronger. In the case of Stirling, making their first album—the stunning *The View From Here*—almost killed them in, but they've come out for the experience.

"It was really hard doing this," says singer and principal songwriter Booi. "Getting people together, in and week out, to do this—to be in a band and make music. But this is something we feel strongly about, and we're proud of what we've done." A lot of groups could voice the same sentiment, but Stirling isn't a typical local band. Edmonton is the last place you would expect to find a group bent on making music that absorbs the barren prairie landscape and turns out lush, melancholy melodies not far removed from the work of British groups like Spitz and the Verve. There's little in the local music scene to encourage them or even to feel much of a kinship with, so the fact that they've managed to survive—not to mention record a stunning debut album—could be taken as a major victory.

"We really want to make music for people who love music," Booi says simply. "It might sound precious, but we want to reach a level so we can do for a while. We're going to have to put out there and find those pockets of people we can connect with. There are good local bands here, though. Really good ones." Except they all want to leave, says bassist Josh Dallmann, who takes sips of his beer.

Drummer Jesse Sherburne asks next. "I don't think we're going in the Canadian mainstream anyway. We're pretty opposed to being perceived as indie music in this country by the mainstream—whole alt-country thing, for example. We don't belong to that. And we certainly don't want to be lumped in with that whole

Our Lady Peace thing, either. We're set on making something new, and it's going to be hard to get people to listen. I don't think Canadian audiences as a whole are used to putting effort into music."

"I'd agree with that," Booi injects.

"I think you just want me to shut up," Sherburne deadpans. Then he laughs.

Stoppin' at the Savoy

Self-deprecating humour is Stirling's survival mechanism. Booi and Sherburne are like the Gallagher brothers, except they don't appear to punch each other out. Dallmann resembles a younger version of Paul Weller, except he doesn't take credit for things like inventing rock music. As for new bassist Tony Baker, he regards things with a bemused air, happy enough to be in a band that he's been a fan of since the beginning.

The foursome has chosen the perfect place to discuss the genesis of *The View From Here*, and the perfect time. The snow is blowing hard down Whyte Avenue this night and everybody is huddled in the Savoy, a bar that Sherburne designed with his company Mod Form. It's moody and dim, yet packed with enough hidden wit to chisel away any hint of pretension. The band is seated around a table littered with beer bottles and ashtrays, eventually moving onto gin and tonics. "Have an absinthe," Sherburne offers.

The stories pour out. Original bassist and songwriter Chris Webster left the band in December, they say. "It wasn't the best timing, but that's how it goes," Dallmann says. "He's really into '60s music and we struggled to adapt his songs to our sound. He wanted to do his own thing, which is great."

Sherburne reveals an obsession with wanting to break things. "I used to bang on things when I was a kid," he laughs. "We all have a natural rhythm and I think I was drawn to it. Eventually my parents got so annoyed that they bought me a drum

kit, and I started to get into metal and punk. I still think Lars Ulrich is a brilliant minimalist drummer."

Dallmann vs. demonic noise?

Dallmann grew up with devout Christian parents who forbade secular popular music in the house. Then his older brother took guitar lessons, which inspired Dallmann to begin teaching himself with the help of a contraband copy of the Jesus and Mary Chain's *Darklands* album. "I always wanted to do something creative," he says. "I originally wanted to be a writer, but I never really liked writing. I learned how to play the entire *Darklands* album by heart. I found a way to express myself and it meant more to me than words can convey."

Baker also picked up the guitar because he wanted to create some-



thing. "I'd listen to songs," he says, "and think to myself, 'I can do that.' I didn't know how, that's all. Then in grade 12, I said 'Fuck it' and started learning how to play the guitar. I bought a little tape recorder and started making little songs."

Booi has many reasons for playing music. "Three things: my brother, Brecht and a desire not to move the punctuation on anyone else's music," he laughs. "My brother was into Elvis Costello, the Jam and the Clash, and he was my greatest musical teacher. When I was in Grade 12, I was in a production of *The Caucasian Chalk Circle*, and the director, in his infinite wisdom, said we had to write original music for all the songs. I had no idea what I was doing, so I sat down with this guy who knew four chords and we did it. And my dad and my granddad are excellent guitar players, so I taught myself how to play using a Beatles songbook. Because I couldn't play bar chords, the only song I could play was 'Hey Jude.'"

Booi jokes that he still can't play guitar. Whatever. Listen to *The View From Here* and you wouldn't be able to tell. Singing in a falsetto to make himself heard over Sherburne's storming drums, Booi delivers literate, feeling lyrics against the counterpoint of Dallmann's textured guitars and rumbling bass. *The View From Here* does what all good music aspires to do: provide listeners with a place to hide, offer them comfort and reinforce their spirit.

"It's about making music we want to hear," Booi explains. "That sounds pretty pretentious, I know, but I can't see why that can't be possible in a place like Edmonton. If we had a bigger scene, there wouldn't be a problem with the music we make. Look at Montreal, with bands like Godspeed You Black Emperor and the Dears. They've got a scene that is very introspective and all about music."

Stirling started recording *The View From Here* 18 months ago with local producer Ian Martin. "Ian is a god," Booi enthuses while his bandmates nod enthusiastically in agreement. "Nobody knows more about music than him. He's like a fifth member of this band. He did us a huge favour. He put hundreds of hours into this record, which would have cost us a ton of money with anyone else. The disc sounds good because Ian put in so much time and he really believes in the band."

So how did they sell Martin on the group? "I think he liked our boyish good looks," jokes Dallmann.

"And my obsession with Brian Wilson," Booi adds.

"Which," Sherburne points out, "I do not share."

Baker just laughs. He's clearly heard this discussion before.

Booi skips along. "Ian didn't necessarily understand the touchstones we were after, but he understands music. He knew inherently what he had to do and he didn't try to make us sound like Spiritualized or the Verve or anyone else, which was the greatest thing he could have ever done. We wanted to make a record we could be proud of, and he loved that. So he wouldn't let 'good

enough' stand. We came to trust his judgment absolutely. He didn't take his money and walk away—he wanted to have his name on it."

What's up, "Thank You Lilly"?

The album contains several personal milestones for the band. The opening track, "Thank You Lilly," was originally written by Booi on piano and finished in a Winnipeg hotel room. The song came to him easily, and when he presented it to the band at a rehearsal something special happened. "Five minutes after I showed them a rough sketch of the song, it was perfect. I remember going upstairs to the kitchen and I could hear them putting it together in my absence. I could hear them playing the song through the floorboards, and I went nuts. I ran back down screaming because I was so happy they could have taken off in different directions, but everybody was thinking about the song and gave it exactly what it needed. It was a great defining moment for the band."

Another round of drinks is ordered. "Whether it's the domination of our local scene by other musical styles or our geographical location or just getting everybody together in the same room to play, we're very proud of what we've accomplished," Booi declares. "We're excited about taking it to another level."

Sherburne sighs. "You think we're full of shit," he says into the tape recorder.

Booi leans forward in his chair while his bandmates look on. "We call it as we see it," he states. "If people think we're arrogant assholes, then so be it. Guilty as charged. We're right into this stuff, though. We want to make this music. We're tied to the tracks. We're like Jon Voight and Eric Roberts in *Runaway Train*—we're not getting off this thing." ☺

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Sosa to fine

Argentinean legend Mercedes Sosa drives into the Winspear

BY WILLIAM
ANTHONY WOSAR

Argentinean legend Mercedes Sosa was born in San Miguel de Tucumán—the city where Argentina declared its independence in 1816. It's the most appropriate birthplace imaginable for this performer (whose warm, earthy contralto is known worldwide as the Voice of South America) who has spent the last 35 years fighting for the ideals of freedom and liberty the world over.

Sosa rose to prominence in Argentina during the 1960s as one of the leading figures of *la Nueva Cancion* (the "New Song" movement), a wave of passionately political singers who rose up as a reaction against the country's traditional folk songs, which continued to paint an idyllic picture of rural life at a time when the citizens were in fact restricted by poverty, ignorance, ill health and sporadic violence. "These were not protest songs," Sosa has said, "but rather honest songs about the way things are." Nevertheless, the music of Sosa and her fellow artists—which soon started tackling on larger issues such as agrarian reform and human rights—got them branded as subversives. Nonstop

harassment and arrests by military and government officials forced Sosa to flee her homeland in 1978 and begin a three-year exile in Paris and Madrid. If anything, Sosa was able to disseminate her message to the rest of the world from her new home base, and in 1979 she appeared in the first Amnesty International concert in London's Royal Albert Hall.

Still, she longed to return to her homeland and countrymen and in 1982 travelled back to Argentina. When questioned by officials upon her re-entry to the land of her birth as to who gave her permission to come back, she recalls telling them

[news] world music

that she was a citizen and therefore didn't need permission. A live album recording ensued, *Mercedes Sosa En Argentina*, featuring her now anthemic and often tearjerking rendition of Violetta Parra's "Gracias a la Vida" ("Thank You for Life").

Oscar bait

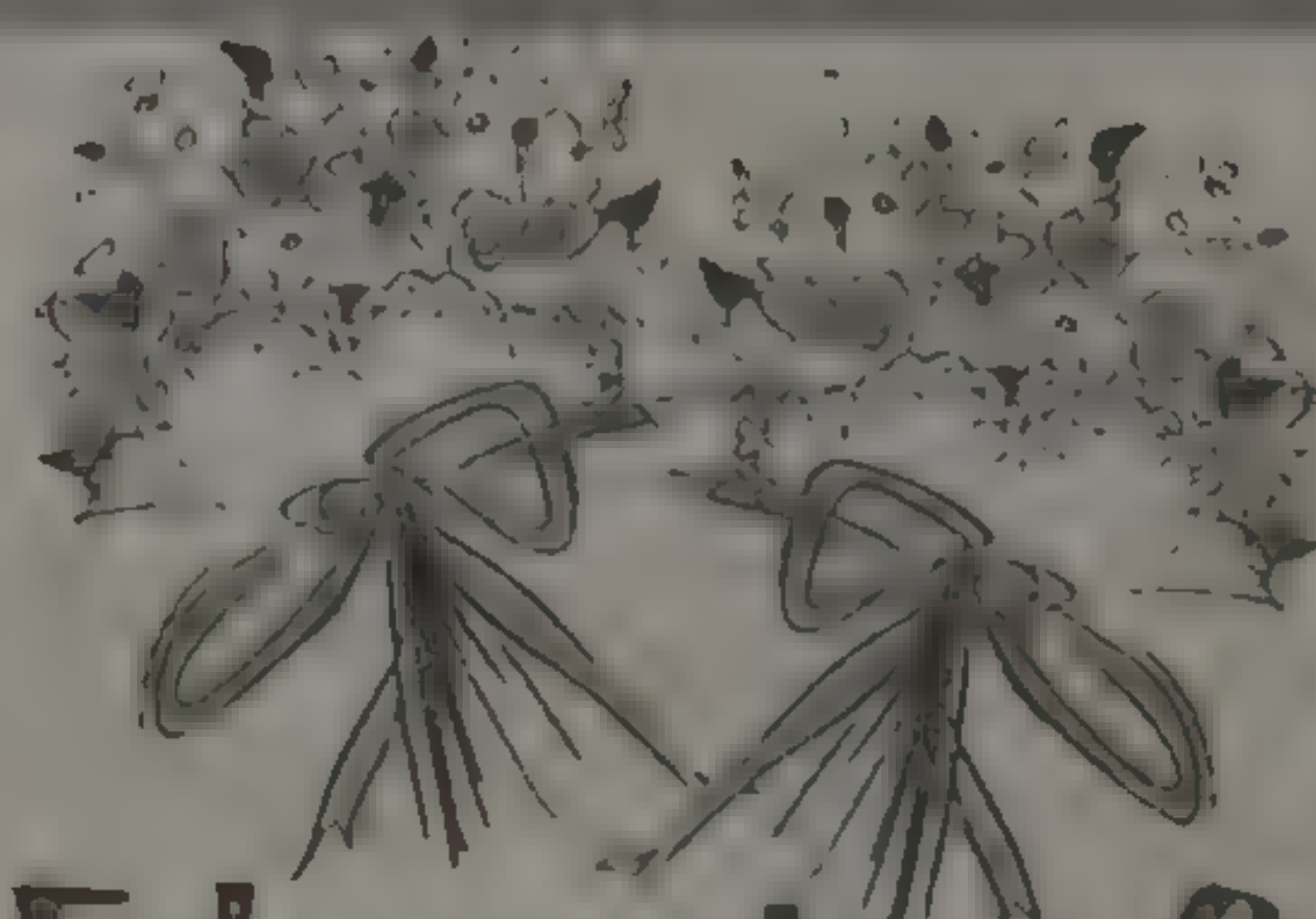
Sosa has continued to move into new areas beyond the *folklorista* tradition. When her late husband introduced her to the music of jazz pianist Oscar Peterson, for instance, she began tackling a few jazz-inflected compositions by Brazilian pop masters. Her repertoire these days includes jazz, rock, hymns and masses, songs in

Greek (which she describes as a challenge to master) and in Japanese (which she learned phonetically). She even does Spanish versions of songs by Sting.

Because of her Johnny Cash-like fondness for performing onstage while dressed entirely in black, Sosa is sometimes affectionately referred to as *la negra Sosa*. It's perhaps a misleading nickname for someone who has devoted her life to shining the bright light of social conscience upon her home country. She arrived in Edmonton in time for the equinox on Wednesday, March 20 (time regarded by ancient South American cultures as the beginning of the new year), but spring will arguably not begin in Edmonton until Sosa takes the stage at 8 p.m. the following night. ☐

Mercedes Sosa
Winspear Centre
Thu, Mar 21 • 428-14

Tuesday, March 19, 2002 7:00 p.m.



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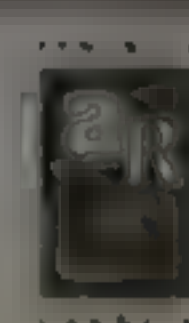
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CLASSICAL NOTES

inside the concert halls

BY ALLISON KYDD

the works, you can get it

Edmonton Opera's production of American composer Carlisle Floyd's *Of Mice and Men* created quite a media buzz even before its first performance on Saturday, March 9 at the Jubilee Auditorium. It's exciting to see the company was taking the risk of a Canadian premiere; we Edmontonians are cautious and most inclined to support the classic operas, a little nervous about coming to something unknown—and there was that uncertainty about the orchestra as well. Would anyone be in the pit? Could a "freelance orchestra" handle the music? Would enough people be familiar with the seminal Steinbeck novel? In any case, enough lovers of opera, literature and risk-taking art in general, not to mention people who are simply attracted by the promise of a visual and emotional feast added

up to a gratifying crowd for opening night. If it wasn't a full house, it was certainly close, and nobody went home disappointed. This experience should encourage all Edmonton's cultural institutions to be adventurous—apparently Edmontonians, no matter how traditional their knee-jerk tastes, are also willing to learn.

Floyd's choice of an atonal setting for most of the opera was well-suited to the feeling of tragic inevitability which permeates the story; however, while atonality is good at expressing anxiety and negative emotions, it doesn't do yearning, love and moments of lesser tension quite as well. And yearning and love are important themes in *Of Mice and Men*. Floyd dealt with this problem by switching abruptly to tonality, with his score becoming quite melodic in George and Lennie's dreams about setting up a little farm together, for instance. Like abrupt transitions in literature, this technique did the job but lacked subtlety.

The staging and lighting effects are as beautiful and imaginative as the publicity claimed they'd be. (There's no escaping the implications of a grassy hump with stylized telephone poles looking for all the world like crosses on Calvary.) The casting is remarkably apt as well: Mark Thomsen is Lennie, a wistful tenor, big and lanky in droopy overalls; baritone Stephen Powell is George, the fixer, protective, but with a desperate edge to him; and bass Ryan Allen is a touching Candy, who first loses his dog and then has

his final dream taken away from him. (The dog isn't mentioned in the credits, by the way, but it deserves to be. It's a beautiful colie—perhaps just a little too beautiful for the role—who must have been sedated to behave so well.) The chemistry between the players also works well, especially in the duet in which Curley's wife and Lennie share their separate dreams as their voices twist together and apart and the loving final duet between Lennie and George as they sing "And we'll live off the fat of the land."

Not only is the opera very accessible emotionally but, happily for the academics, Floyd is also faithful to Steinbeck. His most noticeable departure is the introduction, for reasons that escape me, of a ballad singer. Tonight (Thursday) is the final performance for *Of Mice and Men*, but it likely won't be the last time we hear from Carlisle Floyd.

Speaking of appealing to different tastes, the University of Alberta's Madrigal Singers with interim director Ardelie Ries are staging a timely Celtic Dinner Concert and silent auction at the Macdonald Hotel on Saturday, March 16. (Scots and Irish together, hol!) The 44-voice choir, which launched a wonderful CD entitled *my soul, there is a country* last fall, have several other engagements this spring. They appear with the University's Concert Choir and Symphony Orchestra at the Winspear on April 7 and perform music from and inspired by Shakespeare's time at Convocation Hall on April 21. ▽

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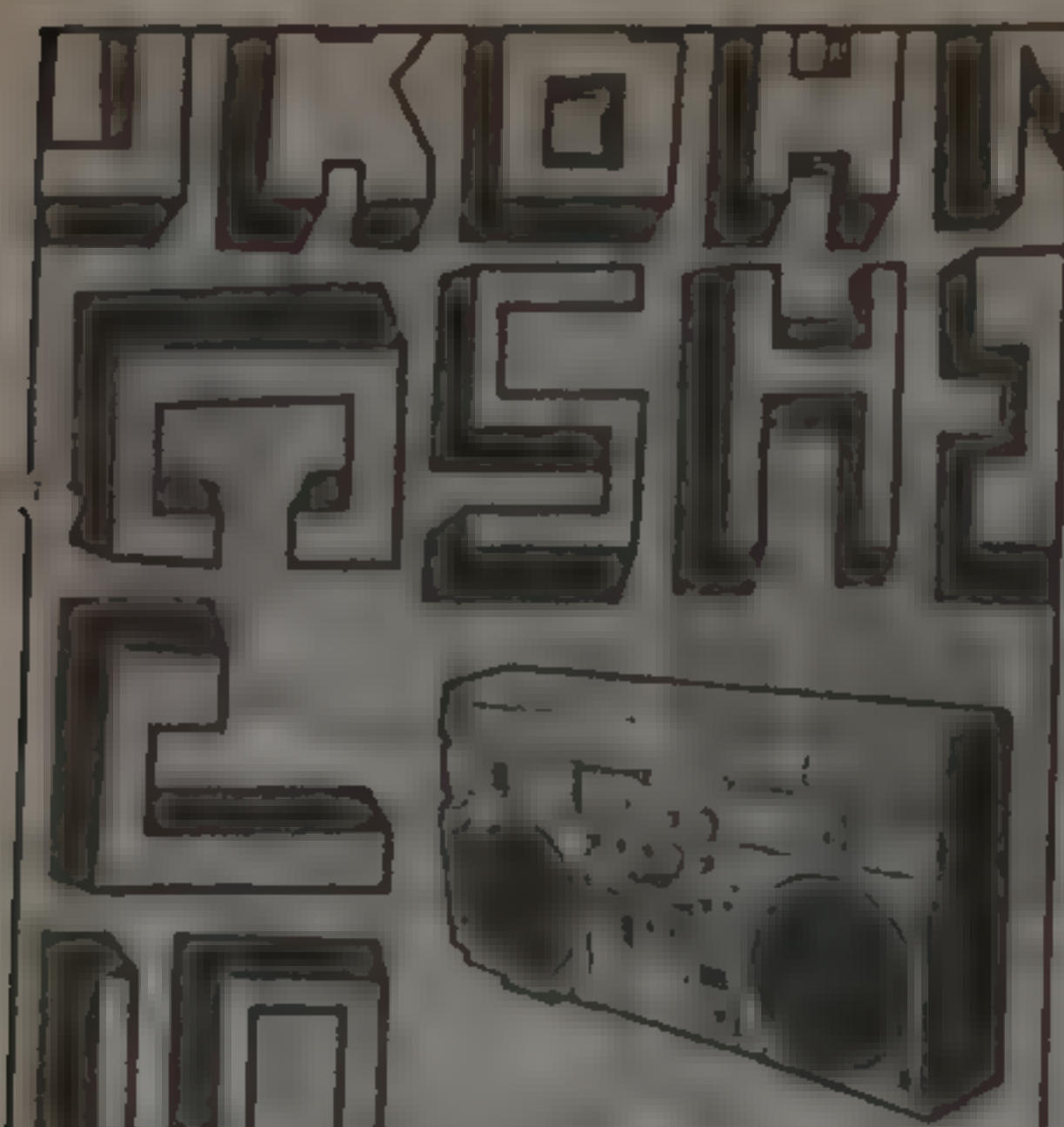
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Spill Milk
HipHop/Breakbeat
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FREQUENCY
Eli & Prosper
House/HipHop/DJ Tempo
Saturdays
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KC (& Kinki)
Reggae/Calypso/Soca
Saturdays
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GROOVE CONNECTION
DJ Shy-guy
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Rare Grooves/Soul
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ja Jetha and guests • FRI: The Next Episode, with
Simon Locke, Ariel & Roel and guests • SAT: Flava,
hip-hop with weekly guests

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439-1082 • TUE: Digital Underdog, hip hop with
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tomene and Spill Milk

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0850 • FRI: Funktion Friday, with DJ Invoiceable,
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SUN: Ladies Night, with DJ Invoiceable, MC J-
Money and Rude Boy 45

CEILI'S IRISH PUB—10338-109 St, 426-5555 •
MON: Playa, funk, soul and deep house with
Junior Brown

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2582 • THU: guest DJs • FRI: Thunder Dave, Slav,
Mr. Anderson, LP • SAT: Wil Danger, Donovan, Pro-
tege, Ryan Mason

CRISTAL LOUNGE—10336 Jasper Ave, 426-7521
• SAT: Urban Saturdays, with DJ Spincycle, DJ
Invoiceable and guests

DEVLIN'S—10507-82 Ave, info 437-7489 • SUN:
The In Sounds From Way Out, beats with DJ Diabolic

EUPHORIA—4605-50 Ave, Red Deer, AB (late
night/after hours) • FRI-SAT: deep house, trance and
hard house with residents Sesek, Travisty and Devilish

FLY—10203-104 St, 421-0992 • FRI: house with
Dr. Yvo • SAT: house and R&B with Alvaro

HALO—10538-Jasper Ave, 423-HALO • THU: Soul
What?, with Echo, Slacks and Shortround • FRI: How
Sweet It Is, hip-hop and R&B with Urban Metropolis
(DJ Ice, Kwake) • SAT: For Those Who Know..., with
Junior Brown, Amedeo, and Ryan Mason

IRON HORSE—8101-103 St, info 426-
WED: Freeflow, house with DJ Johnn.
SAT: Alex DJ

LUSH/THE REV—10030A-102 St •
WED: Main—The Classic, retro with D
vet—progressive house with Ariel & R
Lush—Trauma, drum 'n' bass & jung
dents Phatcat, Deegree, Skoolie and g
14: Hightower (Vancouver) • FRI: Ma
house with Remo Williams and Bobby T
rotating guests; Velvet—Underground
& retro with Eddie Lunchpail • SAT: Turbo
sive trance and house with alternation
and guests—MAR 14: Dr. J (Regina)
'n' Nines, with Rerun and Sundog

MAJESTIK—10123-112 St • THU: H
with residents Tripswitch, Sweetz, i
guests • FRI: house and progressive club
lie Mayhem, Kristoff and guests • SAT: i
with Crunchee, Jaw-Dee and guests

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Suburbs—Atmosphere, old school, soul, i
hip hop, with Cool Curt and Slacks •
urbs—Saturdays Suck, with DJ Blue Jay
Rofeelya • SUN: Suburbs—Schocolat
w/Kool Hand Luc, Remo Williams and

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Hypno Sundays

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Alvaro • FRI: Upstairs: house with Alvaro
Diabolic, Topaz, Yvo and guests

SAVOY—10401 Whyte Ave, 438-0373 • FRI:
rock, with DJs Rich and Shane • SAT: B
Ariel & Roel • SUN: French pop, with Deja

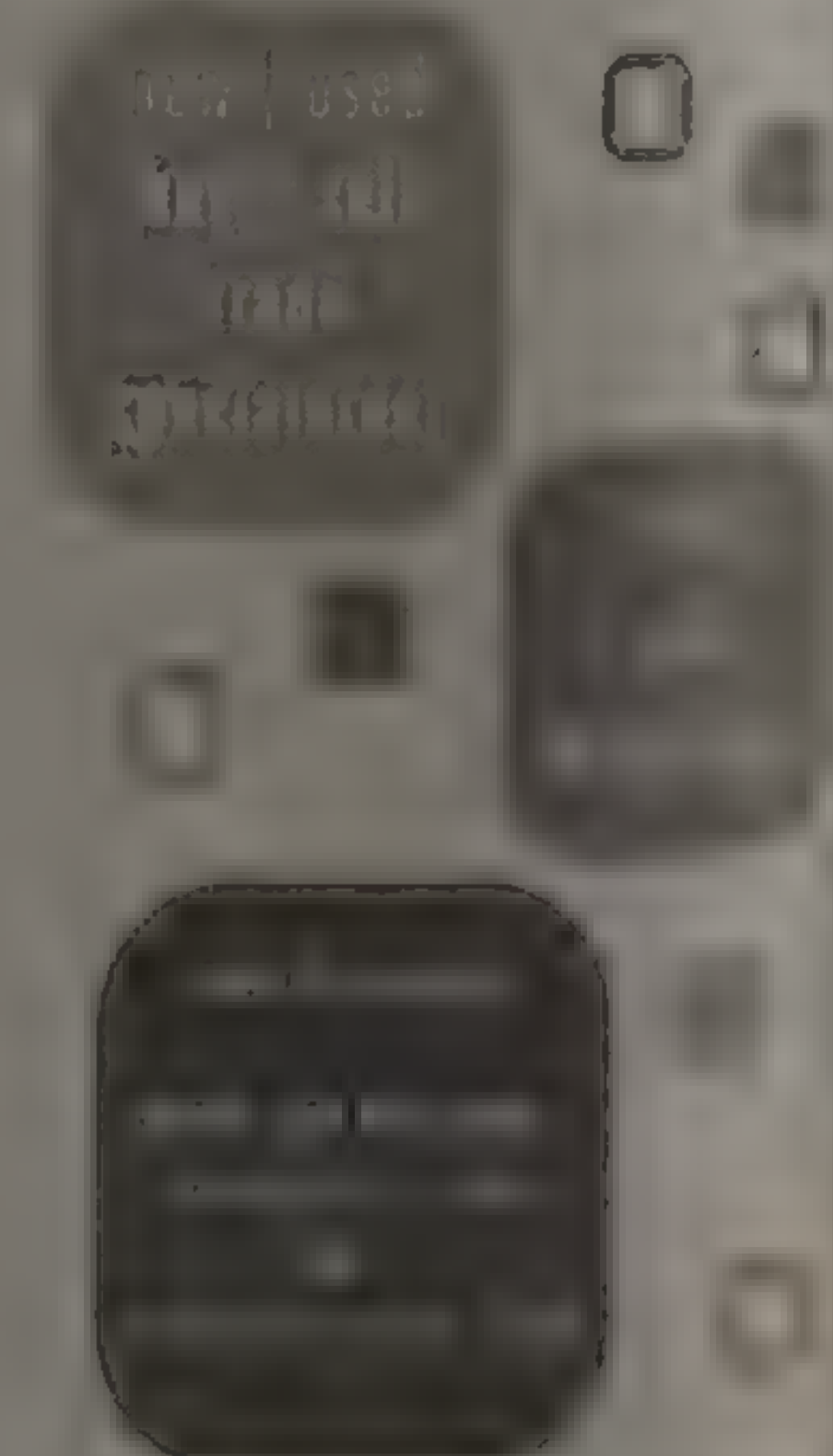
SQUIRES—10505-82 Ave, downstairs •
Local Motive with rotating hosts DJ W
Genome, Kryptokane and guests—MAR 14:
per Podaniuk, Comadose, Waterboy

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• THU: Ladies Night, with DJs Cool C
Pink, Slav, Ambiguous • FRI: The Fearless
SAT: Infinity, trance and hard house with
ing DJs (Tristan Newton, Vaas, Diazo) and
MAR 16: Pauly Dee (Calgary)

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SAT: house with Manny Mulatto
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OPENING FRIDAY, MARCH 22

NEW SOUNDS



ELENI MANDELL
SNAKEBITE (ZEDTONE)

Eleni Mandell achieves the stardom she deserves with her new disc *Snakebite*, not only will it be the music industry's biggest gift to crossword puzzle constructors since Edie Brickell and her 15 minutes of fame, but it'll also represent a big victory for the kind of eclectic, unclassifiable music that we fans of edgy female singer/songwriters rely on to sustain us until the next P.J. Harvey album comes along.

Mandell's stripped-down, low-tech sound—as every critic takes care to point out—takes its cues from *Swordfishtrombones*-era Tom Waits, and while her lyrics also have a whiff of Waits's nighttime grittiness to them, her images are more elliptical and display more of a willingness to portray raw emotions in more jagged, less lyrical and romanticized ways. Case in point: the frantic title track, in which Mandell doesn't so much sing as desperately *keen* lines like “First you fell in love/Then you picked a fight/You promised me, you promised me/You misled me, was a snakebite!” over the arching rhythms of her guitar and Benny Frankel's off-kilter percussion.

That same coiled lyrical economy is one of *Snakebite*'s best features: I'm only about 75 per cent sure, for instance, what Mandell is talking about in “Christine” when she wistfully sings, “Christine/Tell me something/Did he ever lay you down like this?/I know you're crazy and busy dancing/You've got your legs wrapped and worn/You're fearless,” but I like the way Mandell lets it fill in the remaining 25 per cent on her own. And the three haiku-like opening verses of “Don't Lose My Mind” (“Pennsylvania/Stop for a bite/It's raining/Christmas lights”) achieve a level of plainspoken luminosity few other songs achieve, even after years of trying. Their jealousy will no longer be a shadow. ★★★★★

PINE VALLEY COSMONAUTS
THE DEATH PENALTY MORATORIUM
(RECORDSHOT)

Death generally isn't the subject of casual discourse. Ditto for the death penalty. But as Pine Valley Cosmonauts' whip-cracker Jon Langford writes about this benefit release for the Illinois Death Penalty Moratorium, the alternative country band plays the “paradox of

bashing barbarism while singing its tune!” Steering clear of the hurtin' mournful ballads one might expect to saturate such a project, Langford has assembled a lineup of mostly black-humoured whimsical ditties like Chris Ligon's “The Great State of Texas”—“Hi hon. I'm sorry I missed you on Tuesday.... They had a big thing down there that messed everything up”—which morbidly poke fun at America's fascination with putting its own into the ground. *The Executioner's Last Songs* is the *Dead Man Walking* soundtrack—on whiskey. And the Cosmonauts, Langford's name for this posse that sings about murder, mob law and cruel punishment, are helped by the celebrity power of stars such as Steve Earle and Neko Case, not to mention the country pioneers like Hank Williams and Merle Haggard they cover.

In the last dozen years, 13 innocent men have been exonerated and released from death row in Illinois. There's a ban on executions in the state for now, but the upcoming governor's race could bring back the chair. Listen to this disc, learn a little, and maybe a few folks will live to sing another song.

★★★★★ —DAN RUBINSTEIN

JUDAS PRIEST
PRIEST... LIVE! (SONY)

It's ironic that this epic re-release of this classic '86 tour album comes on the heels of the North American tour of *Heavy Metal Parking Lot*, that cult-classic gonzo documentary, set in the parking lot of Washington's old US Air Arena before a Priest show, that vividly portrayed what it was like to be a mullet-branded skid and metal fan.

Sure, all the requisite hits are here: “Breaking the Law,” “Love Bites,” “Turbo Lover” and “You've Got Another Thing Comin'” (plus a few bonus tracks never before featured on the live set). The remastering is almost too clean; the solos come off as overdubs with some crowd noise added in for effect.

But still, for people like me sick of self-important rock-rap artists and Creed-era sensitive-guy rock, this is a much-needed trip down memory lane to a time when rock was as much about spectacle as substance—a time when a show was a real event. And, of course, no singer in Priest has ever equalled Rob Halford. Hearing him at the controls of the live monster that was '80s Priest is proof positive why the band should have called it a day after the split with Halford.

Is it worth shelling out for the remaster when you've already got the old Priest albums? If having a rock-out, way-better-than-the-studio version of “Hell Bent for Leather” is important to you (and if you've read this far, it probably is), then get to the record store ASAP. ★★★★★ —STEVEN SANDOR

PALOMA (DIVINE INDUSTRIES)

Vancouver pop diva Coco Love Alcorn has been performing with 54-40 since at least 1996, when she opened for

them at the Starfish Room for the release of their album *Trusted By Millions*. She subsequently toured nationally with the band as their background vocalist before being promoted to opening act and dubbed Coco Love Alcorn. All that work together inspired a smooove new R&B-ish project called *Paloma* in which Phil Comparelli, Matt Johnson, Brad Merritt and Dr. No back Alcorn up for a change.

The last time I was in Vancouver, I heard Alcorn was performing in a hip-hop electronic band called Chocolate, employing her incredible warm voice with a live DJ. Sadly, that project hasn't birthed any albums, which means the *Paloma* disc is the first thing we've heard from Alcorn since her very fine indie rock debut *Happy Pockets*. It's hard to believe they're from the same person. *Happy Pockets* was fiery and angst-ridden, packed with guitar-driven anthems about menstruation and lopsided breasts and the male gaze. Sure, there was a lusty song or two, but they took a backseat to politics in Alcorn's inspired rants. *Paloma*, while musically richer, is more interested in persuading an audience to undress than rip up their copies of *Cosmo*. Alcorn's voice soars, lazily stretching notes over drums and pokey organs. *Happy Pockets* may be a far more striking disc than the trip-hoppy and non-confrontational *Paloma*—I kept wishing the line “I picked you like a buttercup” was followed by “and then we blew the capitalist motherfucker up”—but *Paloma* is almost as delicious. ★★★★★ —GABINO TRAVASSOS

PHANTOM PLANET
THE GUEST (EPIC)

After finally seeing *Rushmore* a few weeks ago at the longstanding behest of fellow *Vue* editor Paul Matwychuk—who insists that it's one of the best movies, like, ever—I figured there was a bright future ahead for Jason Schwartzman. His character, Max Fischer, was a wonderful creation—talented but tragically selfish, qualities which lead to his own undoing. Then Schwartzman made *Slackers* and, well, go figure.

Personally, I think his mind was on this, the second album by his punchy little Los Angeles band, Phantom Planet. Hidden behind a drum kit and ably penning a number of shiny garage pop songs, Schwartzman may not be so different from his role in *Rushmore*, except for the selfishness. Instead, singer Alexander Greenwald does the talking, while the rest of the band—guitarist Darren Robinson and bassist Sam Farrar—handily reference everything from Wilco and Camper Van Beethoven to Weezer and the Beach Boys without merely sounding like a clever ripoff. “California,” “Lonely Day” and “Anthem” are instantly engaging and familiar, as if they had been around for years, playing in some distant happy memory. In all, *The Guest* isn't going to turn rock music on its head, but it's certainly worth owning. Just like *Rushmore*, I think. ★★★★★ —DAVE JOHNSTON

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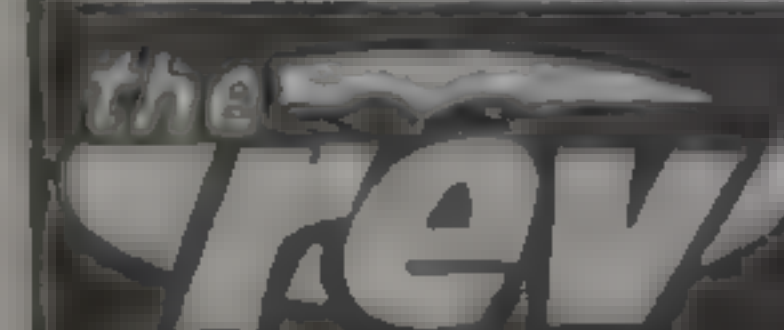


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• *All About the Benjamins* amassed a giant pile of 100,000 Benjamins!

• *40 Days and 40 Nights*...

• *John Q*...

• *Return to Neverland*...

• *Dragonfly* dramatized 4.1 million new reasons why Kevin Costner should retire from show business!

• *A Beautiful Mind* required Jennifer Connelly and Russell Crowe to be coated in 3.9 million pounds of latex makeup!

• *Big Fat Liar* claimed it grossed \$50 million when in fact it was a mere \$3.4 million!

• The most devoted Tolkien nerds on earth dragged 2.6 million reluctant friends to finally see *Lord of the Rings: The Fellowship of the Ring*!

THE ASTERISK

Actress **Rosario Dawson** is the cousin of game-show host **Richard Dawson**!

William Baldwin and **Kyra Sedgwick** are among several celebrities lobbying the IOC to make speed-snorkeling an official sport in the Summer Olympics!

Director **Nell LaBute** is currently developing a "dark" remake of *Revenge of the Nerds*.

A man was arrested in Los Angeles after Krazy-Gluing his cheek to **Carole Lombard's** star on the Walk of Fame!

Studio sources say that **Lorne Michaels** allegedly approached **Mike Myers** about royalties for the character "Dr. Evil." Michaels has denied making such over-

A man named **Harry Potter** in Canon City, Colorado, was charging visitors \$10 each for a tour of his home, billed as "the Harry Potter House." He was reportedly receiving over 200 visits a day.

before being shut down by lawyers for **J.K. Rowling**!

Ja Rule will serve as executive producer for a game show scheduled to air on BET this spring. The show, which is modeled on *Who Wants to Be a Millionaire*, is tentatively titled *Blizzard!*

In an effort to escape being clumped with fellow Aussie actors, **Heath Ledger** is taking locution classes and forbidding reporters to mention or make reference to the fact that he is from Australia!

Wrongfully accused security guard **Richard Jewell** has signed on with TNN to host his own syndicated golf show, called *Jewell in the Rough*!

Tara Reid studied cryptology for two years at Stanford before moving to Hollywood!

As research for his role in *Spider Man*, **Tobey Maguire** read *Charlotte's Web* six times!

THEY HAVE THE RING OF TRUTH TO THEM, BUT THAT'S IT!

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film

Survival of the coldest

The Endurance director George Butler talks about filming "the greatest survival story ever"

BY JOSEF BRAUN

The ad read: "Men wanted for hazardous journey, small wages, bitter cold, long months of complete darkness, constant danger, safe return doubtful, honour and recognition in case of success." When Ernest Shackleton was recruiting for his 1914 Antarctic expedition, no one could have accused him of sugarcoating his offer. Yet nothing could have prepared those 27 men for what they were to endure: seven months trapped in pack ice; long-distance ocean journeys in overcrowded, dilapidated lifeboats; a six-month stretch living on nothing but penguin and seal meat; a nonstop 22-mile hike across snowfields, glaciers and mountains with hiking boots fitted from old screws. (And that's just the tip of the iceberg.)

The Endurance: Shackleton's Legendary Antarctic Expedition, a recounting of Shackleton's journey by filmmaker George Butler (director of *Pumping Iron*, the superb, absolutely hilarious documentary that helped launch Arnold Schwarzenegger's career), condenses Caroline Alexander's book and exhibit of the same name into a taut, gripping adventure story as astounding as any fiction. The film is built primarily on two equally evocative visual resources: Sandi Sissels's sumptuous new footage of the Antarctic landscape and the wealth of archival footage shot by cinematographer Frank Hurley, who was present for nearly every episode of Shackleton's trip. Butler also uses testimonies by living relatives of the crew and other Shackleton experts, that, despite tendencies to overdo the Shackleton-as-über-leader thing (though his ability to manage group morale in extreme strife was undoubtedly supreme), only heighten the film's sense of immediacy.

When I talked with Butler, he responded to my questions animatedly, his reverence for Shackleton's adventurous spirit unfettered by his own exhausting and arduous near-reliving of it: "It's just one of the greatest stories ever told." He spoke to me from his New York office where he was sitting under a Canadian National Railway photo of Babe Ruth standing on the

shores of Lake Louise. (We both thought that was pretty cool.)

Vue Weekly: So with Alexander's comprehensive documentation already out there for public consumption, what made you feel the story needed to be told cinematically as well?

George Butler: I went to the Antarctic in January of '99 just to explore the possibility of making the film, and having travelled all over the world I thought it was the most beautiful place I've ever been. It gave me triple incentive. All of the colour footage we shot integrates so well with Hurley's old footage.

VW: What kind of shape was Hurley's footage in when you began working?

GB: Very good. The British Film Institute had just restored it, so we were lucky. When I saw the film projected at the BFI, they'd invited some of the relatives of the crew to attend.

[VIEW] documentary

I was in the third row, so many of them were sitting in front of me and on the screen before them you could see these incredible images of their forebears wandering the ship's decks or tracking across the ice.

VW: In terms of shooting your own Antarctic footage, though, how difficult was it to get what you wanted?

GB: I think it's one of the only places in the world where the geography has remained entirely unchanged. That was one of the virtues of this process: we could go to all the locations where Shackleton himself had been and see them just as he did.

VW: Was it as difficult to make you way through that area?

GB: Very difficult indeed. In order to shoot, we had to take two ships, a helicopter and a company of 100 people. We encountered extraordinarily difficult filming circumstances. We were on the water, trying to film Shackleton's view, and we got a good taste of what he must have experienced—but we could always get back to the ship and have a warm meal.



Frozen ghost: Sir Ernest Shackleton

VW: Ostensibly, Shackleton's official goal, to cross the Antarctic on foot, was never reached. Yet watching *The Endurance*, I didn't get the impression that was the real point of his journey.

GB: Well, had he crossed the Antarctic he may have had many extraordinary adventures, but the one that he actually had was pretty hard to top. It's like the *Odyssey*, trying to get back to Rome and encountering danger with every episode. What we're lucky for is that so much material made it back from the expedition to tell us about what the real adventure was like. That no single man was lost makes it probably the greatest survival story ever.

VW: As a documentary filmmaker, your occupation is no entirely unlike that of an explorer's. Did Shackleton's example teach anything about your own craft?

GB: [Laughs.] Well, Shackleton had to raise a lot of money in order to have any expedition at all, and that's what I spend most of my time doing. So actually we have a tremendous amount in common in that regard. Otherwise, I mean, I had a pretty humbling experience in Antarctica because I wasn't marooned for 635 days on an iceberg—he was. So I got the easy version of the trip.

The Endurance: Shackleton's Legendary Antarctic Expedition
Directed by George Butler • Narrated by Liam Neeson • Opens Fri, Mar 15



Zombie dearest

Resident Evil is a mash of mutants, monsters and Milla

BY JOSEF BRAUN

The fact that Hollywood is producing an increasing number of big-budget movies based on games doesn't give me reason to complain so much as the fact that so many big-budget movies feel like they're more than videogames—minus any sort of mechanical at least.

With your entertainment of being completely passive. *Resident Evil*, the new game adaptation by British writer/director Paul Anderson (the guy who directed the *Serial Kombat* movie, not the guy who made *Boogie Nights*), seems like it's shallow, pretty riddled with clichés, overly armed with special effects and plot in which the monsters simply bigger and scarier as you go from undead extras to skinless beasts with a lengthy, serpentine tongue (all the better to slap action hero Milla Jovovich's thighs with, I suppose).

And, the same claims could be made about plenty of recent non-game movies, like the surprisingly similar *13 Ghosts* or, for that matter, Anderson's earlier *Event Horizon*. *Resident Evil* and *Event Horizon* both have strong, creepy premises (*Evil* is about the sentient secret research facility that wipes out the entire staff and a dangerous virus is let loose, turning everyone into zombies; *Horizon* is about, well, basically the same thing as Andrei Tarkovsky's *Solaris* but it's a soft-headed sci-fi horror movie that neither offers much in the way of thrills other than an endless series of spectacularly big "Boo!" moments, complete with the official "Boo" sound effect (and inevitably followed by the token pounding of a rock score, provided in this case by Marilyn Manson).

The only truly scary thing about *Resident Evil* is that, for what it's worth, it's actually quite a bit better than your average videogame movie. *Tomb Raider* was cheap, dull and absurdly sanitized by comparison, and *Final Fantasy: The Spirits Within* got bogged down in, of all things, B-grade New Age philosophy! Anderson at least has the sense to stick fairly closely to straight-ahead action (lending the film, in its best moments, a sadistic thrust reminiscent of *Maximum Overdrive*), even if he writes some of the most inane dialogue in recent memory and finds it necessary to provide us with frequent flashbacks to inform us of the painfully obvious. But had

relentless zombie attacks and panicked viral paranoia not already been done to death—and far better—by George A. Romero in his *Living Dead* films, Anderson's elaborately staged scenes of screaming people being swallowed by zombie-mobs may have packed a little more punch.

Pixie flicks

Anderson doesn't miss a beat in exploiting Jovovich's pixie-like beauty, though; from her first appearance (passed out naked in the bottom of a shower) to the inevitable watery fight scene that ensures her dress sticks firmly to her breasts, the hoochie-coo is in full effect. But while Jovovich can be relied upon to bounce back from such indignities (for every *Resident Evil*, she usually lands a plum role like her fascinating character in *The Claim*), things are not looking so good for newcomer Michelle Rodriguez, who made her debut in *Girlfight*, giving one of the best performances of 2000. In *Evil*, Rodriguez is stuck with all of the worst lines (I believe her first is "Blow me") and, sadly, delivers them with only slightly more colour than, say, Jean-Claude van Damme. At least she eventually gets to turn into a zombie; not every new kid on the block can put that one their résumé. ☉

Resident Evil
Directed by Paul W.S. Anderson •
Starring Milla Jovovich and Michelle Rodriguez • Opens Fri, Mar 15

Tundra enlightening

Ice Age is fun, but cold comfort to anyone tired of kid-flick formula

BY JOSEF BRAUN

Rolling into theatres just as the frigid season is (supposedly) abating and competition for your child's attention is at a relative low, the new mega-hyped, digitally animated kid's movie *Ice Age* is here with the standard straight-man-saddled-with-goofball heroic duo (q.v. *Monsters Inc.*) up against the standard great moral challenge (which, as in *Monsters Inc.*, involves caring for a human child) and wrapped up in the standard dangerous close shaves and wacky adventures. But then, it's a little kids' movie, right? I guess the theory is that by the time kids have clued into what the standards are, they're probably moving onto something else. I don't know if I entirely buy that one, but I can safely say that if you don't expect anything original or terribly deep (even by the standards of kid's films), *Ice Age* is perfectly engaging entertainment.

Written by Michael J. Wilson and Michael Berg, *Ice Age* centres around the unexpected relationship that develops between Manfred (Ray Romano), a lonesome but pure-hearted mammoth, and Syd (John Leguizamo), a sniveling, idiotic but

often funny and endearing sloth. Yep, he's a sloth. The two are separated from the rest of their migrating animal pals and become sidetracked by the discovery of a lost human baby. Unbeknownst to them, the baby is a planned revenge snack for a pack of nasty sabretooths, and Diego (Denis Leary), the smarter-than-average sabretooth that joins them under the pretext of helping them deliver the baby back to its parents, is actually

animated

ly on an assignment to lead the whole pack to its bloody doom.

Do these shoes go with this pelt?

Early in the film, Soto, the leader of Diego's pack, gives a speech about how they must take revenge on the humans because the humans slaughtered the majority of their kin. It's quite a jarringly poignant moment; as Soto says this, perched clandestinely on a cliff, we see the humans below walking around wearing the very flesh (!) of his loved ones. Pretty creepy, right? But, unsurprisingly, Wilson and Berg do nothing with the Darwinian themes they so blatantly appropriate; instead of trying, even subtly, to incorporate the more gruesome facts about the nature of survival in the animal kingdom into the film, Wilson and Berg simply turn all

of the sabretooths into super-evil bad-dies—as though kids couldn't possibly begin to grasp the notion that some animals are carnivores (including most humans) and some not.

Of course, such intellectual wimpiness has little to do with the film's main concern: fun. And there is some fun to be had here. There is a pretty amusing bit where a non-explicitly homosexual rhino couple get excited about salad, a diverting scene inhabited by a mob of Tae Kwan Dodos, a great sight gag involving an improvised evolutionary chart and a handful of decent one-liners from Syd, who reminds me an awful lot of character actor Max Perlich. (The Road Runner-esque gags concerning the little muskrat trying to find a place to store his nuts, however, get old pretty fast.)

Mostly, I just wished the filmmakers had shown a little more inventiveness with their novel setting or had a little more faith in their audience's ability to accept new ideas. (Even the token song that's stuck in the middle of the movie sounds stale—like Eddie Vedder doing a lame rip-off of David Byrne, to be exact.) Archetypal tales are all fine and good, but how refreshing it is when someone can put a new twist on them. ☉

Directed by Carlos Saldanha and Chris Wedel • Featuring the voices of Ray Romano, John Leguizamo and Denis Leary • Opens Fri, Mar 15

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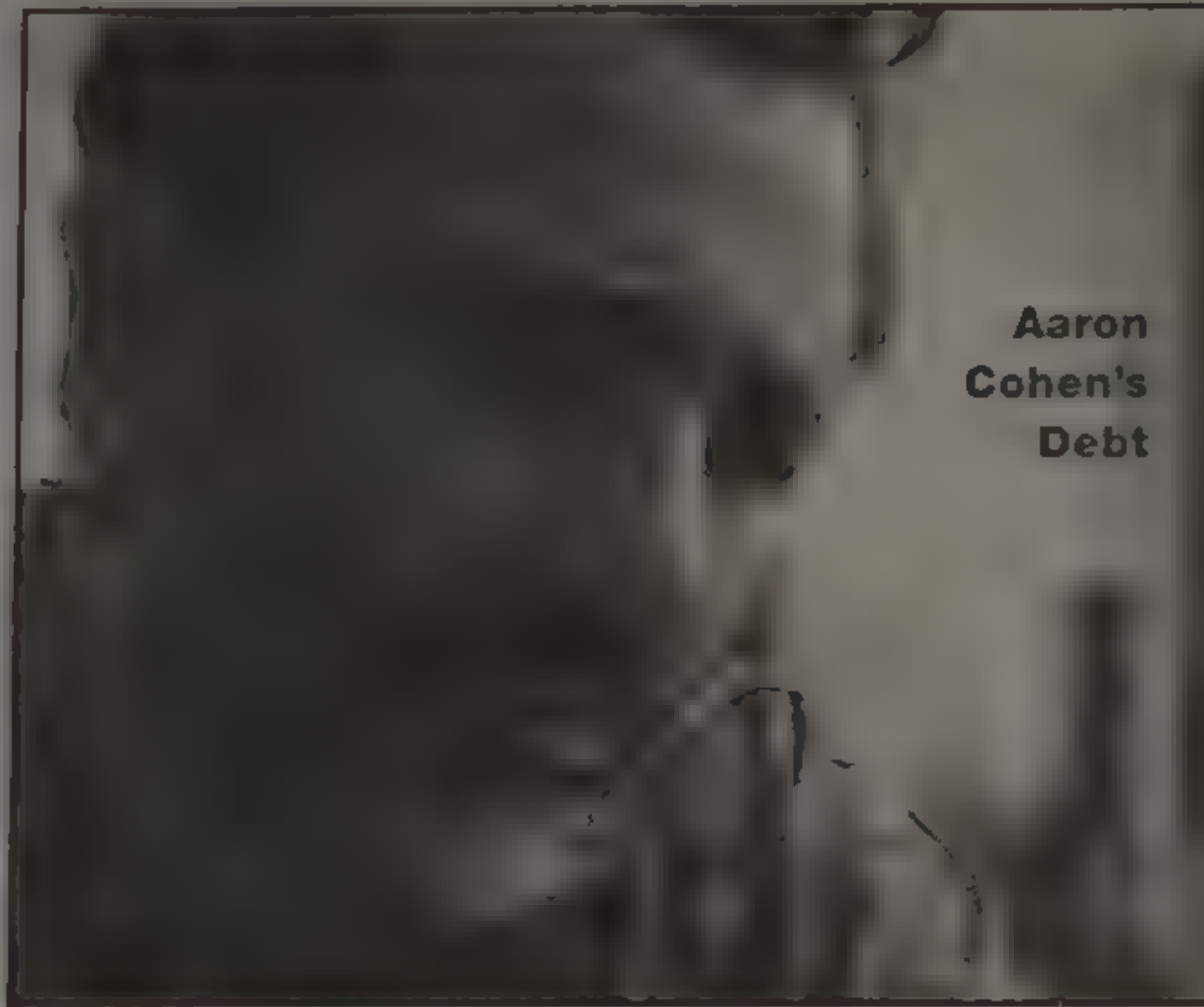
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The fest and the furious

Local Heroes finishes its final weekend with a bang



Éloge de l'Amour



Aaron Cohen's Debt



Pick a Card

By VUE STAFF

All of Edmonton's media outlets were making a big fuss about Local Heroes last week when the event began—but just because the publicity push has abated somewhat doesn't mean you should blithely forget about the films playing during the Edmonton Film Festival's final weekend. On the contrary, there are plenty of cinematic gems yet to unspool over the next three days (including a gala screening of Zacharias Kunuk's Cannes prizewinner *Atanarjuat: The Fast Runner* on Saturday night), and *Vue Weekly's* tireless film critics are here to tell you what they thought of them.

[Reviewers: Josef Braun (JB); Paul Matwychuk (PM); Dan Rubinstein (DR)]

Aaron Cohen's Debt (dir: by Amalia Margolin) • Zeldler Hall, The Citadel • Fri-Sat, Mar 15-16 (7pm)

A rather despairing glimpse into the routine workings of an Israeli police station, *Aaron Cohen's Debt* is a feature-length, made-for-TV movie about the perils that inevitably follow mindless adherence to bureaucracy and widespread indifference. The title character (played by Israeli superstar Moshe Evgi) is a middle-aged factory technician who has his impromptu birthday party interrupted by his arrest for neglecting to pay alimony. Manhandled and refused the medication he needs for a severe ulcer problem, Cohen's clearly mistreated by the authorities; but then, he eggs them on too, with disrespect, annoying magic tricks and his failure to acknowledge that he's done anything wrong.

Flashing forward and back in time and employing a self-consciously rough, handheld approach, Margolin's treatment of Alon Bar's punchy, provocative script owes much to the watchable stylings of *Law and Order* (and, by way of homage, *L&O* is even given a cameo in the film). It's well-made and all comes together in an engaging enough sort of way, but the film falls a bit short of the mini-epiphany it promises. The repeated Israeli sensitive-rock band performance sequences are certainly a curious insertion, though. (JB)

Éloge de l'Amour (dir: Jean-Luc Godard) • Princess Theatre • Thu, Mar 14 (9:15pm) Jean-Luc Godard's *Éloge de l'Amour* is his first film to achieve even token North American distribution since his bizarre version of *King Lear* starring Molly Ringwald, Norman

Mailer and Woody Allen—and ironically, it's the sourest, most anti-American film he's ever made. If I understand the plot correctly (and I'm not at all sure I do; not only are the individual scenes shot and edited in Godard's usual fractured style, but he's also placed them in reverse chronological order), it's the story of two aging former Resistance fighters who agree to sell their life story to a Hollywood studio, named, with sledgehammer unsubtlety, Spielberg Associates. But their decision to hand over their memories to the Americans causes a pall of soul-sickness to descend over everyone involved in the project. Suicide and alienation are the result.

The film is beautifully scored and shot (the first hour is in black-and-white, the second in vivid digital-video colour). But Godard's themes are either vague ("The strangest thing," one character says, "is the living dead of this world are modelled on the world as it was"—huh?) or simplistically chauvinistic. (Americans "have no memories of their own," we are repeatedly told, "so they must buy the memories of others.") No Godard film is entirely without interest, but *Éloge de l'Amour* feels like the work of a bitter crackpot, not the mischievous filmmaking visionary behind such truly subversive films as *Vivre sa Vie*, *Pierrot le Fou* and *Weekend*. (PM)

Facing the Music (dir: Bob Connolly and Robin Anderson) • Garneau Theatre • Sat, Mar 16 (2pm)

In the mood to get angry? *Facing the Music*, Bob Connolly and Robin Anderson's elegantly simple documentary about the effects of federal downsizing on higher education in Australia, doesn't need to resort to any agenda-pushing because their material already makes its case so plainly. The filmmakers spent a year inside the prestigious music department of Sydney University, and, in profiling its head, composer/educator Anne Boyd, they found a figure who perfectly encapsulates the frustration of those who have to deal firsthand with the culturally-mal-nourished priorities of a modern capitalist state. Boyd just wants to teach, but whether she's pro-union or anti-union, a team player or a thorn in the faculty's side, she cannot keep her department from sinking into the mud because of firmly entrenched government policies regarding education funding.

Sound familiar? What's so depressing about *Facing the Music* isn't that it contains parallels with contemporary Al-ber-tan budgeting schemes, it's that it's

about a decade behind (the handcuffs of corporate funding have yet to be slapped on). I'd be happy to pay for Ralph Klein's ticket to see this film but, well, the Garneau doesn't have a bar. This is how we enter the new Dark Ages, folks—not an era devoid of technology, but one in which no one can spell technology. (JB)

Hi Tereska (dir: Robert Gliniski) • Princess Theatre • Sat, Mar 16 (9pm)

The title character of Polish writer/director Robert Gliniski's grim slice of social realism *Hi Tereska* is a shy, 15-year-old "blocker"—one of the multitudinous forsaken children of Warsaw's Communist-era tenement block ghetto (a distinctly bleak landscape featured prominently in Kieslowski's *Decalogue* series). Growing up just barely above the poverty line and inheriting a life of meager prospects where the sole comforts seem to be petty vices, Tereska's rites of passage include learning to like the taste of beer from her mother, to enjoy sadistic violence from a drunken,

handicapped babysitter (he lets her beat his lame legs with a lead pipe for the price of a kiss) and to smoke, steal and pick up horny young idiots from her delinquent schoolmate Renata.

Gliniski gradually shifts his film's tone from one that wistfully echoes Truffaut's *The 400 Blows* to something far more akin to the work of *Bully* director Larry Clark. As is precisely the case with Clark's films, Gliniski and co-writer Jacek Wyszomirski nobly take their story from real-life headlines in order to show us "how it really is" for these kids, but then undermine their film's sense of humanity by keeping everything so mind-numbingly deterministic, ramming home what a little angel (almost literally) Tereska could have been had she not fallen in with the wrong crowd or how much nicer her dad could have been had destitution not pushed him into alcoholism and crazed violence.

It should be noted, however, that Gietner and Sobczak, non-actors Gliniski discovered at a reform school, carry the burden of Gliniski's somewhat naive moral conceits with impressive subtlety. (JB)

Pick a Card (dir: Julie Shless) • Zeldler Hall, The Citadel • Fri-Sat, Mar 15-16 (9pm) David and Batya are a young couple whose romance is staggering on its last legs. He's a pyjama-clad

loafer who dreams of making it big as a magician; she's a pragmatist with low self-esteem who works as a cashier to support the two of them. They moved to Tel Aviv from their small provincial hometown to start a new life, but a new life doesn't want them. (When David does finally land a magic gig, it's at a bar mitzvah in a Yemenite village which he completely blows.) Batya tries to ditch the dope but never quite manages to escape him—particularly after he begins a new career as a wisecracking bufoon.

Julie Shless' *Pick a Card*, which snagged six Israeli Academy Awards back in '97, could be called a romantic comedy for convenience's sake, but that doesn't really do justice to the film's welcome kookiness and utter lack of glamour. Some moments are surprisingly honest and a little ugly (especially the "love" scene), yet there are far more thoroughly irreverent scenes of goofing off in synagogues, spontaneous song-and-dance numbers and weird phenomena involving homosexual rabbits. It's very silly and often funny. If only it ultimately went somewhere. (JB)

The Rhino Brothers (dir: Dwayne Beaver) • Princess Theatre • Fri, Mar 15, (9pm)

For all the glory of the NHL and the Olympics, there's a dark underside to Canada's unrelenting passion for hockey. For every small-town kid who makes it to the show, there are hundreds of others who reach the brink, only to find themselves one stride too slow, one check too soft, one deke shy of their dreams. *The Rhino Brothers* explores the over-the-hill side of this classic Canadian quest.

The story is simple: Stephan Kana-chowski unexpectedly returns to his small B.C. mill town, taking a mysterious leave of absence from his minor league but nonetheless professional hockey club. He's the only of three brothers who still has a shot at making it in the game. Surly Sasha drinks beer and spends his nights taking slapshots with crumpled cans in mom's garage, while civic-minded Victor runs a sporting goods store and channels his hockey energy into running the Rhinos, the neighbourhood men's league team.

Stephen, it's apparent early on, is ready to quit hockey for good. Only he's too meek to tell his manipulative, hockey-obsessed mother that her lifelong dream of seeing at least one of her boys make it to the top won't be realized. The film focusses on the power games played by the family and how mom's bullying has messed up everybody's minds. The char-

acters are all exaggerated extreme, practically caricatures (especially the ian coach who comes to scout Ste. Yet the relationships in the film, the interplay between people in the world, and because of this, *The Brothers* accurately reflects the cruel such single-minded hunger. Ste joins his brothers' beer league team, takes them to the big game. But this one requires more than putting puck in the net. (DR)

Roads and Bridges (dir: Abraham Lim) • Princess Theatre • Thu, Mar 14 (7pm)

Set in an anonymous, working-class, racially diverse rural community in Kansas, writer/director/star Abraham Lim's politically-charged *Roads and Bridges* could raise interesting debates as to whether it's fiercely honest in its bleak depiction of persistent racial hatred or just naïve, thematically undeveloped and condescending to small-townners. I, for one, believe it's both—and its ability to intriguingly off that dichotomy alone may be worth seeing. (It was apparently enough to persuade Robert Altman to co-board as executive producer.)

Roads and Bridges essentially has characters: Darryl (Gregory Sullivan), town's sole black man, a road worker a family to support and a promoter work toward; Johnson (Lim), an American, mute-by-choice, troubled youth who lands a job on Darryl's and everybody else, who are almost uniformly white, ugly, violently racist, plumper than a bag of hammers. Plenty of machismo on display here, including knife-throwing, arm-wrestling, dodging, fighting) and a fair amount of unnecessary pretensions to jump cuts, obvious meta-narrative, repeated lectures on the nature of potatoes colonialist enslavement).

In developing the relationship between his two protagonists, Lim takes an honest shot at a thinking man's *Rush Hour* and almost makes it except that, like *Rush Hour*, he resorts to a few racial clichés: (the remote, meditative and stoic, theless, I have to applaud Lim's integrity; nothing comes too easily, story and, thanks in no small part to Sullivan's performance, some of it surprisingly true. Lim's also pretty sharp film on what I'll be pretty minuscule budget. I'd rather see a film that's more and fumble than arm squa mediocrity and achieve it. (JB)

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FILM WEEKLY

NEW THIS WEEK

The Canterville Ghost (EFS) Charles Laughton, Robert Young and Margaret O'Brien star in *Rififi* director Jules Dassin's 1944 supernatural comedy about a troupe of U.S. soldiers who hope to release a timid 300-year-old British ghost from servitude by helping him perform an act of bravery. Based on the short story by Oscar Wilde. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Mar 18 (8pm)

Contemporary Israeli Cinema (M) A selection of recent films from Israel. Featuring Aaron Cohen's *Debt* (dir: Amalia Margolin): Fri-Sun, Mar 15-17, 7pm; *Pick a Card* (dir: Julie Shles): Fri-Sun, Mar 15-17, 9pm. In Hebrew with English subtitles. Zeidler Hall, The Citadel

The Endurance: Shackleton's Legendary Antarctic Expedition (CO) Liam Neeson narrates *Pumping Iron* co-director George Butler's astonishing documentary about the efforts of explorer Sir Ernest Shackleton and his crew to find their way back to civilization after their ship becomes trapped in ice during an expedition to the South Pole

Ice Age (CO, FP, GR) The voices of Ray Romano, John Leguizamo, Denis Leary, Jack Black and Jane Krakowski are featured in director Chris Wedge's computer-animated feature about a group of prehistoric animals who team up to reunite an abandoned human infant with his family.

Local Heroes International Film Festival (CA, M, P) A wide-ranging selection of foreign, independent and experimental features and shorts from across Canada and around the world. Gala screenings (both at Garneau Theatre): *Nosferatu: Symphony of Horror* (dir: F.W. Murnau, with live musical score composed by Dave Clarke): Thu, Mar 14, 8pm; *Alatariyat: The Fast Runner* (dir: Zacharias Kunuk): Sat, Mar 16, 8pm

One Day in September (CO) Michael Douglas narrates *Donald Cammell: The Ultimate Performance* director Kevin MacDonald's riveting, Oscar-winning documentary about the kidnapping and murder of 11 Israeli athletes by the Black September terrorist group during the 1972 Munich Olympics.

Resident Evil (CO, FP) Milla Jovovich, Michelle Rodriguez and Eric Mabius star in *Mortal Kombat* director Paul W.S. Anderson's action/horror flick, inspired by the popular videogame, about a military unit that is sent into a mansion following a lab accident to defeat an out-of-control supercomputer and an army of flesh-eating mutant scientists.

Showtime (CO, FP) Robert De Niro, Eddie Murphy, Rene Russo and William Shatner star in *Shanghai Noon* director Tom Dey's buddy comedy about a humourless, straitlaced cop who is paired up with a grandstanding, wisecracking new partner as part of a new reality TV show.

FIRST-RUN MOVIES

Amélie (P) Audrey Tautou and Mathieu Kassovitz star in *The City of Lost Children* director Jean-Pierre Jeunet's whimsical, wildly imaginative fable about a lonely young Parisian woman who begins secretly performing good deeds for the unhappy people in her neighbourhood. In French with English subtitles.

A Beautiful Mind (CO, FP) Russell Crowe, Jennifer Connelly, Ed Harris and Paul Bettany star in *How the Grinch Stole Christmas* director Ron Howard's uplifting biopic about John Nash Jr., the Nobel Prize-winning mathematician whose research laid the groundwork for the "game theory" of economics, and his lifelong battle with paranoid schizophrenia. Based on the book by Sylvia Nasar.

Beauty and the Beast (SC) An IMAX presentation of the 1991 animated film about the romance that slowly blossoms between a young woman and a formerly handsome prince labouring to lift the spell that has transformed him into a hideous animal. Songs by Alan Menken and Howard Ashman.

Big Fat Liar (CO, FP) Frankie Muniz, Amanda Bynes, Amanda Delmer and Paul Giamatti star in director Shawn Levy's kiddie comedy about a junior high student whose school essay is stolen by a Hollywood producer who transforms it into a blockbuster movie

Black Hawk Down (CO) Josh Hartnett, Tom Sizemore, Ewan McGregor and Eric Bana star in *Hannibal* director Ridley Scott's vivid war film, an account of the disastrous 1993 Battle of Mogadishu, which began with two U.S. helicopters being shot down and ended with the deaths of hundreds of Somalis and Americans. Based on the book by Mark Bowden.

China: The Panda Adventure (SC) Dominick and Eugene director Robert M. Young's IMAX documentary about Ruth Harkness's work with giant pandas in the remote forests of China.

Collateral Damage (CO) Arnold Schwarzenegger, John Leguizamo, Francesca Neri, John Turturro and Cliff Curtis star in *The Fugitive* director Andrew Davis's action flick about a man who takes it upon himself to track down the terrorist responsible for the death of his wife and child.

The Count of Monte Cristo (CO) Jim Caviezel, Guy Pearce and Richard Harris star in *Waterworld* director Kevin Reynolds's swash-buckling adaptation of the Alexandre Dumas novel about a falsely imprisoned man who embarks on an elaborate scheme to escape from jail and wreak revenge on the man who framed him.

Crossroads (CO, FP) Britney Spears, Taryn Manning, Zoe Saldana and Dan Aykroyd star in *Billy Madison* director Tamra Davis's teen road movie about three high school friends bonding all over again during a car trip to a music contest in Los Angeles.

Dragonfly (CO) Kevin Costner, Kathy Bates, Kathryn Erbe and Joe Morton star in *Ace Ventura: Pet Detective* director Tom Shadyac's supernatural romance about a doctor who comes to believe that his late wife is trying to contact him from beyond the grave.

40 Days and 40 Nights (CO, FP) Josh Hartnett, Shannyn Sossamon, Vinessa Shaw and Griffin Dunne star in *The Truth About Cats & Dogs* director Michael Lehmann's romantic comedy about a young stud who gets an unusual contact with women for Lent, his will power tested by his blossoming relationship with his new girlfriend.

Gosford Park (CO) Maggie Smith, Helen Mirren, Eileen Atkins, Judi Dench, Thomas, Kelly MacDonald, Michael Gambon, Emily Watson and Maggie Smith star in *Short Cuts* director Robert Altman's calm, densely populated murder mystery about aristocrats, servants, Hollywooders and bumbling detectives in a British country estate in the 1930s.

Harry Potter and the Philosopher's Stone (CO, FP) Daniel Radcliffe, Rupert Grint, Rickman, Emily Watson and Maggie Smith star in *Doubtfire* director Chris Columbus's adaptation of J.K. Rowling's massive children's book about a boy's eventful first year at a magical school for wizards.

I Am Sam (CO) Sean Penn, Michelle Yee, Dakota Fanning, Dianne Wiest and Laurie Fanning star in *Corrina, Corrina* director Jessie Nelson's sentimental weepie about a mentally challenged single father who goes to court to retain custody of his seven-year-old daughter.

In the Bedroom (CO, GR, FP) Al Pacino, Spacek, Tom Wilkinson, Mansa, Nick Stahl star in director Todd Field's powerful domestic drama about an England couple whose marriage begins to unravel as a result of their son's affair with a woman, newly separated from her first husband. Based on a short story by Andre

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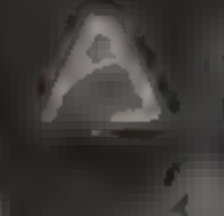
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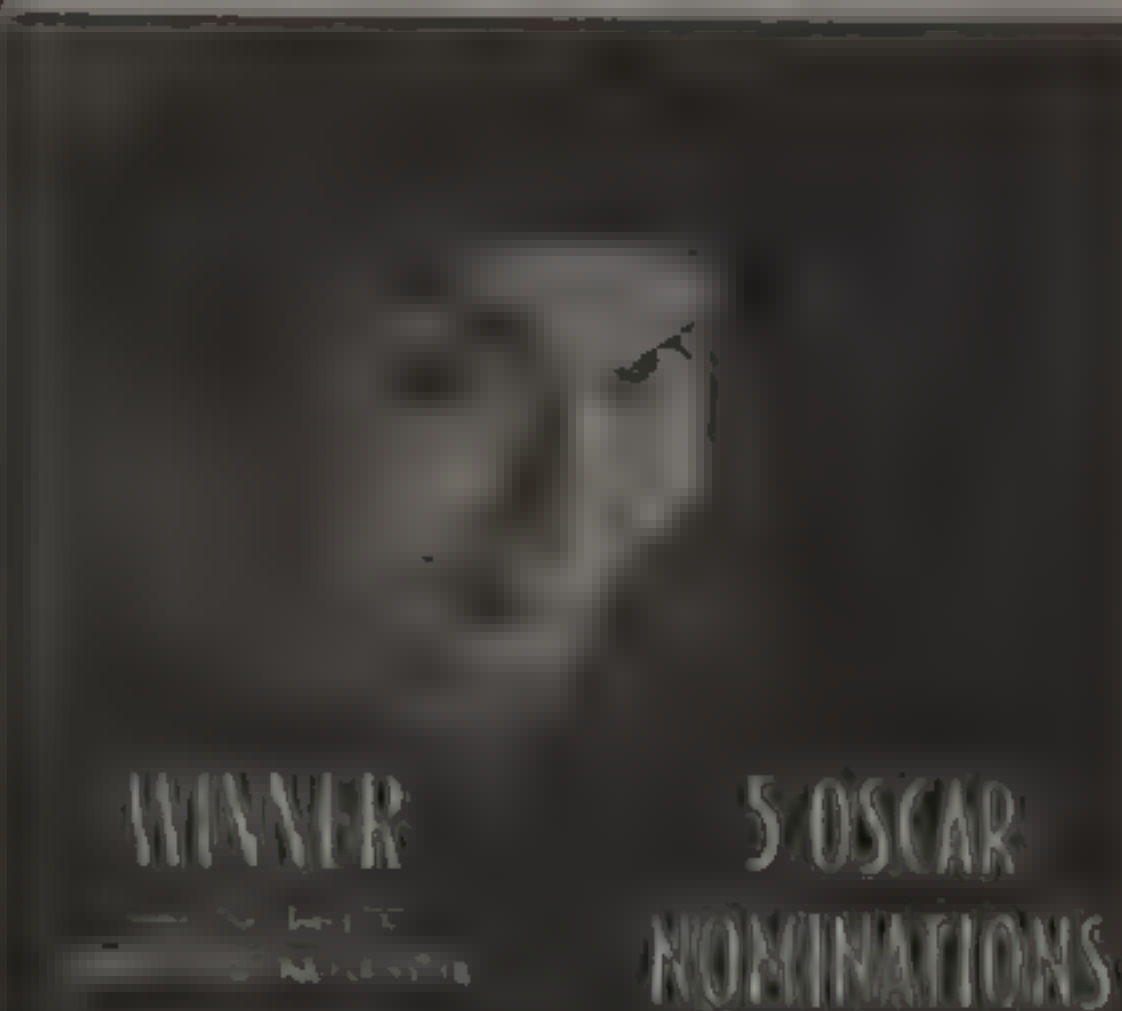
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Sun Matinee 2:00pm • 14A •

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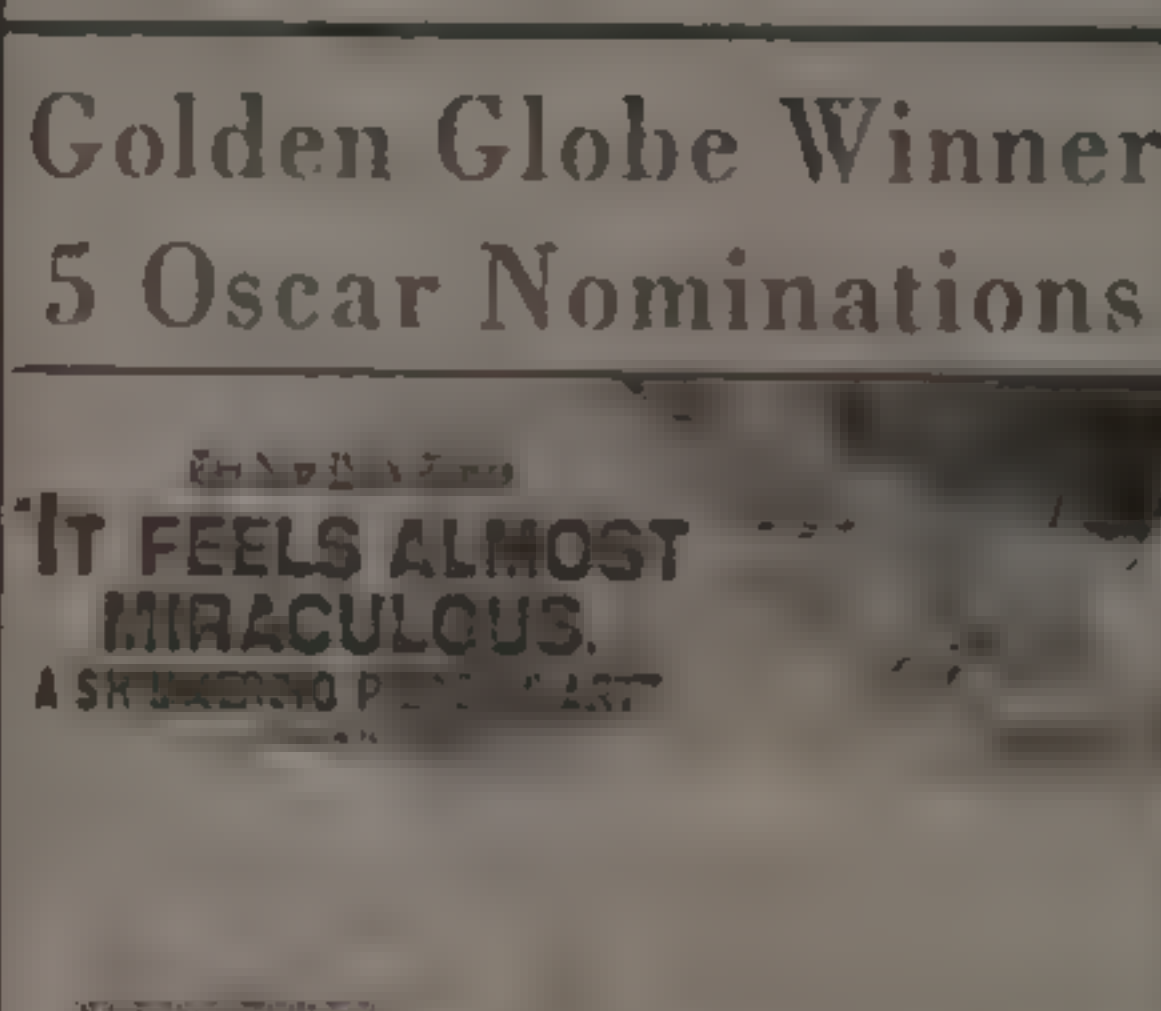
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1 Snow Dogs (G) 100min	12:00
1 In the Bedroom (14A) 130min	12:10
2 Peter Pan Return to Never-land (G) 80min	12:10
2 Super Troopers (14A) 98min	12:10
Time Machine (PG) 90min	12:00
4 Men With Brooms (14A) 101min	12:40, 3:10, 6:40
Ice Age (G) 79min	12:30

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5 Oscar Nominations
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• 14A •

PRINCESS THEATRE

10337 - Whyte Ave. - 433-0728



IRIS

Moves to the Garneau
Friday Mar. 15 & Saturday Mar. 16
7:00pm & 9:00pm
• 14A •

Neutron Boy Genius (CO) A Dave's computer-animated cable TV series, featuring a young inventor who is handy when aliens kidnap his neighbour.

Return of the Kings: The Fellowship of the Ring (CO, FP) Elijah Wood, Ian McKellen, Sean Bean and Christopher Lee star in the first volume of the first volume in J.R.R. Tolkien's series of fantasy novels about a quest to destroy a powerful ring.

Men with Brooms (CO, FP, GR) Paul Gross co-wrote and directed, Molly Parker, Lesley Nielsen star in this comedy about four former curling who decide to team up once again to win a prestigious local curling tournament.

Galaxy Express 999 (CO) Director Takeshi Kurosawa's visually spectacular, futuristic anime about a pair of detectives on the trail of a mutant and his latest creation, a beautiful robot girl. Screenplay by Akira and Roushi Katsushiro Otomo, based on the classic manga by Tezuka Osamu.

Monster's Ball (CO) Billy Bob Thornton, Halle Berry, Heath Ledger, Peter Boyle and Sean Combs star in *Everything Put Together* director Marc Forster's acclaimed drama about a racist Death Row prison guard who finds himself falling in love with the African-American widow of a man he has recently helped put to death.

The Mothman Prophecies (CO) Richard Gere, Laura Linney, Will Patton and Debra Messing star in *Arlington Road* director Mark Pellington's eerie thriller, based on John Keel's 1975 nonfiction book, about a newspaper reporter investigating alien sightings in a small town in West Virginia.

Queen of the Damned (CO, FP) Aaliyah, Stuart Townsend, Margarite Moreau, Lena Olin and Vincent Perez star in *In Too Deep* director Michael Rymer's adaptation of Anne Rice's gothic horror novel about an ancient Egyptian vampire who rises from her 6,000-year-long slumber and immediately starts plotting to rule the earth alongside rock star vampire Lestat.

Return to Neverland (FP, GR) Disney Studios' sequel to their 1953 animated classic *Peter Pan*, set during the London Blitz, in which Wendy's niece Jane is kidnapped by Captain Hook and must be rescued by Peter Pan.

transports him 800,000 years into the future, where mankind has evolved into two enemy races.

A Walk to Remember (CO) Mandy Moore, Shane West, Peter Coyote and Daryl Hannah star in *The Wedding Planner* director Adam Shankman's small-town teen romance about a rich boy and a minister's daughter falling in love while preparing the annual Christmas pageant. Based on the novel by Nicholas Sparks.

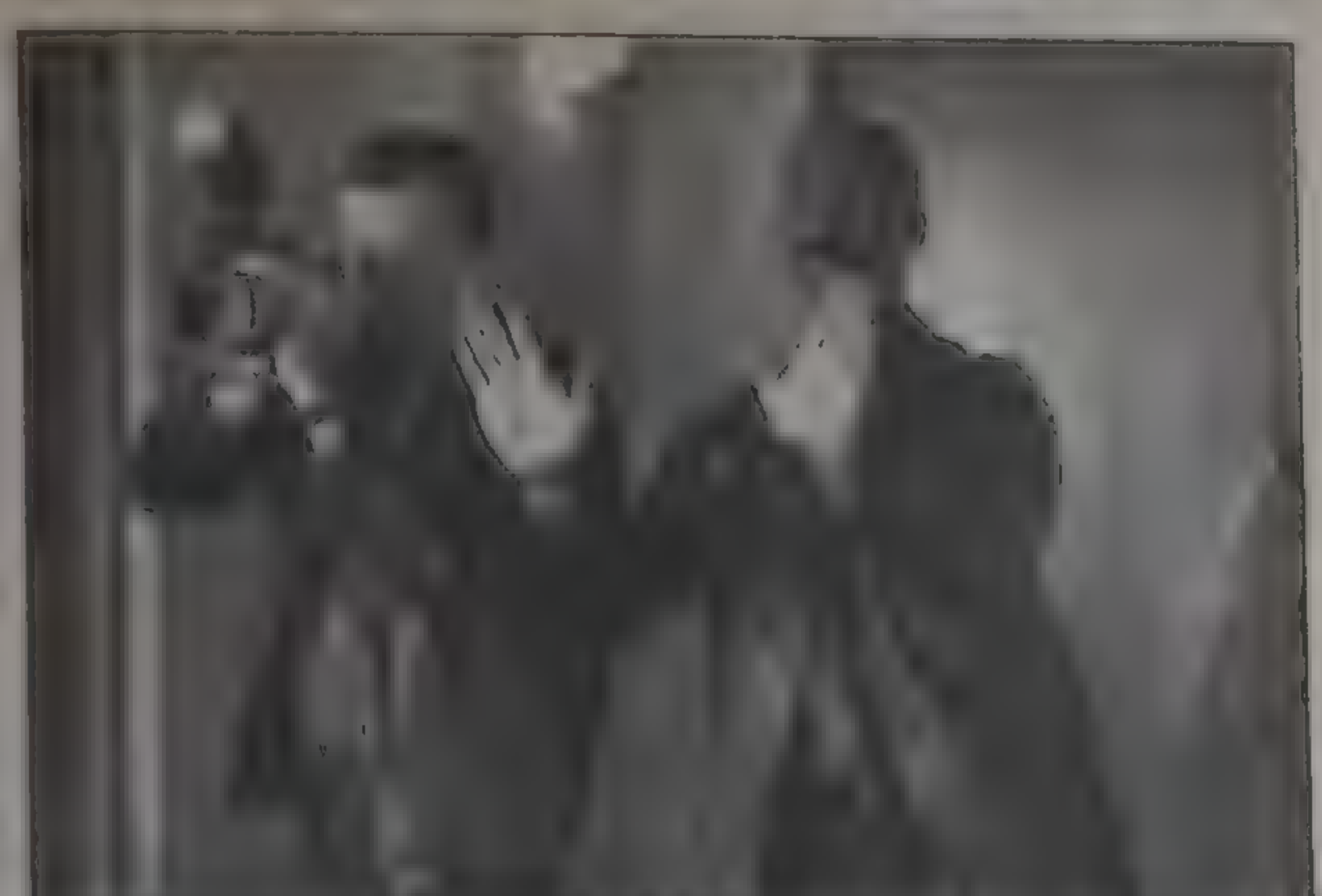
We Were Soldiers (CO, FP) Mel Gibson, Barry Pepper, Sam Elliott, Greg Kinnear, Chris Klein and Keri Russell star in *The Man in the Iron Mask* director Randall Wallace's patriotic Vietnam War flick about the month-long Battle of Ia Drang, in which 450 U.S. soldiers found themselves outnumbered by 2,000 North Vietnamese regulars. Based on Harold G. Moore and Joseph L. Galloway's book *We Were Soldiers Once... and Young*.

LEGEND

CO: Cineplex Odeon 444-8448
EFS: Edmonton Film Society 444-8448

FP: Famous Players

GA: Carneau Theatre, 433-0728
GR: Grandin Theatres, 458-9822
M: Metro Cinema, 425-9212
P: Princess Theatre, 433-0728
SC: SilverCity IMAX, Famous Players
WEM: 484-8581



The new Eddie Murphy/Robert De Niro action comedy **Showtime** could be called a hybrid of *48 Hrs.* and *75 Minutes*. It has the grumpy, white-cop-flashy-black-cop dynamic of the first film (which immediately established Murphy as a not new star) and the... (text continues)

FILM LISTINGS

CARNEAU		
7:00 9:00 Sat Sun 2:00	14A	
9:00 11:00 Sat Sun 2:00 7:00 9:30	14A	
PRINCESS		
10337-82 Ave., 433-0828		
7:00 9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
METRO CINEMA		
10337-82 Ave., Citadel Theatre, 425-9212		
7:00 9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
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GRANDIN THEATRE		
10337-82 Ave., Citadel Theatre, 425-9212		
7:00 9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
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WESTMALL		
10337-82 Ave., Citadel Theatre, 425-9212		
7:00 9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
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METRO CINEMA		
10337-82 Ave., Citadel Theatre, 425-9212		
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GRANDIN THEATRE		
10337-82 Ave., Citadel Theatre, 425-9212		
7:00 9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	
9:00 11:00 Thu 9:15 Sun 2:15 6:50 9:15	14A	

BIG FAT LIAR		
DTS Digital. Daily 12:15 2:30 4:45 7:10	G	
BLACK HAWK DOWN		
Gory war violence. DTS Digital. Fri-Wed 12:10 3:20 6:50 9:50 Thu 12:10 3:20 6:50	18A	
THE COUNT OF MONTE CRISTO		
Violent scenes. DTS Digital. Daily 12:10 2:20 4:30 6:40 8:50	PG	
DRAGONFLY		
Frightening scenes. DTS Digital. Daily 9:10	PG	
GOSFORD PARK		
DTS Digital. Daily 2:00 5:00 8:10	14A	
I AM SAM		
Coarse language. DTS Digital. Daily 1:50 7:40	PG	
ICE AGE		
No passes. On 2 screens. THX Daily 12:00 1:00 2:10 3:10 4:20 5:20 6:30 7:30 8:30 9:30 DTS Digital. Daily 1:30 3:50 5:50	G	
IN THE BEDROOM		
DTS Digital. Daily 12:20 3:40 6:45 9:40	14A	
JOHN Q		
Mature themes. DTS Digital. Daily 7:45 10:15	PG	
THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING		
Violent scenes throughout. THX Daily 12:40 4:40 8:40	14A	
MONSTER'S BALL		
Sexual content. DTS Digital. Daily 4:10 10:10	18A	
THE MOTHMAN PROPHECIES		
Frightening scenes. DTS Digital. Daily 4:50 10:30	PG	
RESIDENT EVIL		
THX Daily 12:45 3:15 5:45 8:15 10:40 DTS Digital. Daily 1:45 4:15 6:45 9:15	18A	
THE TIME MACHINE		
Frightening scenes. Not suitable for children. THX Daily 1:40 4:30 7:00 9:20 DTS Digital. Daily 12:30 3:00 5:30 8:00 10:20	PG	

FAMOUS PLAYERS		
29 Ave. and Calgary Trail, 410-9777		
Mon-Thru 6:30		
QUEEN OF THE DAMNED		
Violent scenes. Fri 7:15 10:00 Sat-Sun 1:00 4:00 7:15 10:00 Mon-Thru 7:15	14A	
RESIDENT EVIL		
Fri 7:15 9:45 Sat-Sun 12:30 2:45 5:00 7:15 9:45 Mon-Thru 7:15	18A	
SHOWTIME		
No passes. Fri 7:30 10:00 Sat-Sun 12:30 2:45 5:00 7:30 10:00 Mon-Thru 7:30	PG	
A WALK TO REMEMBER		
Fri 6:45 9:00 Sat-Sun 1:45 4:15 6:45 9:00 Mon-Thru 6:45	PG	
WE WERE SOLDIERS		
Graphic war violence. Fri 6:30 9:30 Sat-Sun 12:30 3:30 6:30 9:30 Mon-Thru 6:30	14A	

SHOWTIME		
No passes. Coarse language. THX 1:10 1:40 3:50 4:20 7:00 7:40 9:50 10:20	PG	
THE FELLOWSHIP OF THE RING		
Violent scenes throughout. THX 12:45 5:00 9:00	14A	
THE TIME MACHINE		
Frightening scenes. THX Fri Sat Sun Mon Tue Wed 12:40 4:10 7:10 7:50 10:00 10:40	PG	
WE WERE SOLDIERS		
Graphic war violence. THX Fri Sat Sun Mon Tue Wed 1:00 4:00 7:00 10:00 10:40	14A	

CINEMA GUIDE		
EDMONTON CITY CENTRE		
10337-82 Ave., 421-7020		
40 DAYS AND 40 NIGHTS	18A	
Beautiful Mind	PG	
Dragonfly	PG	
Men with Brooms	14A	
Queen of the Damned	14A	
Resident Evil	18A	
Showtime	PG	
Snow Dogs	G	
The Time Machine	PG	
We Were Soldiers	18A	

CLAREVIEW CINEMAS		
4211-139 Ave., 472-7800		
40 DAYS AND 40 NIGHTS	18A	
Big Fat Liar	G	
Ice Age	G	
The Lord of the Rings: The Fellowship of the Ring	14A	
Men with Brooms	14A	
Queen of the Damned	14A	
Resident Evil	18A	
Showtime	PG	
Snow Dogs	G	
The Time Machine	PG	
We Were Soldiers	18A	

WESTMALL CINEMAS		
WEM, 8882-170 St., 444-1331		
Hart's War	14A	
Kate and Leopold	PG	
Kung Pow: Enter the Fist	PG	
Ocean's Eleven	PG	
Orange County	14A	
Slackers	18A	
The Shipping News	14A	

VILLAGE TREE MALL CINEMAS		
1 Gervais Road, St. Albert, 489-1848		
40 Days and 40 Nights	18A	
A Beautiful Mind	PG	
Big Fat Liar	G	
Crossroads	PG	
Dragonfly	PG	
Harry Potter and the Philosopher's Stone	PG	
Jimmy Neutron: Boy Genius	G	
The Lord of the Rings: The Fellowship of the Ring	14A	

PARAMOUNT THEATRE		
10337-82 Ave., 421-7020		
We Were Soldiers	14A	
Snow Dogs	G	
Men with Brooms	14A	
Queen of the Damned	14A	
Resident Evil	18A	
Return to Neverland	G	

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arts

The Honour system

Sproule and Cairns are a couple again in new play—but not for long

By PAUL MATWYCHUK

"Well, let's see," says Coralie Cairns when I ask her how many times she and John Sproule have played married couples onstage. "George and Martha, of course, in *Who's Afraid of Virginia Woolf...*"

"*Catching the Train*," chimes in John Sproule. "But we weren't married."

"Beatrice and Benedick, but that was also more a couple than a husband and wife."

"*Blackpool and Parrish*—a lot of David [Belke's] plays. *Ten Times Two*. *Dear Liar*, as George Bernard Shaw and Mrs. Patrick Campbell."

"*Love Letters*," remembers Cairns suddenly. "We did *Love Letters*, where we played a couple. Oh! And we played brother and sister in *Baltimore Waltz*. Does that count?"

"Probably about 18 in all," concludes Sproule.

"No!" says Cairns doubtfully. "Maybe together, but not as a couple. Oh, I should have brought my résumé with me."

Gus and Honor, the husband and wife they play in Shadow Theatre's new production of Australian playwright Joanna Murray-Smith's *Honour*, have shared even more history together than constant co-stars Sproule and Cairns. He's a successful, illustrious journalist and public intellectual, she's his devoted wife of 32 years and together they've built what appears to be a contented, mutually satisfying relationship. However, their marriage falls apart with surprising ease when Gus meets Claudia (Twillia MacLeod), a beautiful, sharp-witted young writer who's interviewing him as part of a book she's writing about "America's 10 most brilliant thinkers." She may be only half Gus's age—only slightly older, in fact, than his daughter Sophie—but in his mind she represents a chance for a new way of life, and he decides to leave Honor and go off to live with Claudia.

"There's one exchange," Sproule says, "where Honor says, very hurt, 'You don't love me like a wife?' And I say, 'No, that's how I love you.'" He laughs uproariously. "That one moment epitomizes the play. In an instant, it just epitomizes the reason why he's leaving her. He wants



John Sproule prepares to walk out on Coralie Cairns in *Honour*

a different kind of love. It's hysterical—and yet it's also a wonderfully poetic moment that captures the moment when the romance ends,

[prevue] theatre

but also the excitement over seeing a new world, the moment one starts to see things fresh again."

Breaking up is comparatively easy to do

Flukily enough, three different Edmonton theatre companies will be staging three different plays over the next month about middle-aged men being tempted away from their wives by sexy young women. As Cairns and Sproule note, not only will *Honour* beat Workshop West's *Apple* and Theatre Network's *Mid Life* out of the gate, but theirs is also the only one of the three scripts written by a woman. If anything, though, Murray-Smith's is surprisingly tough in the way it depicts Honor's role in the breakup. As both Claudia and Sophie point out to her, Honor gave up a very promising career as a poet when she married Gus and perhaps her embrace of comfort and passivity contributed as much to Gus's decision to leave her as anything else.

"And they make good arguments!" says Cairns. "Claudia would give her eyeteeth to have Honor's talent, and she says, 'How could you give that up?'"

But Honor put her talent into supporting her husband's career. I think half the reason he's so good is that she read everything he wrote and corrected it. But they were a team, they were a couple, they were *partners*. This is how you built a life together—you move through life as a team. But I understand, generationally, why Honor would make the choices she has. Honor's a little bit older than I am, and that's how women moved through society at that time. That was what was expected, that was what all the role models were for women. And she told she had a happy, fulfilling life."

Dash notes

Honour's deceptively simple script consists of little more than a series of two-person conversations, and probably Murray-Smith's ability to develop her plot solely through smart conversational dialogue that makes Sproule describe her as "sort of female Mamet." But Cairns also notes the poetic quality that emerges in some of the speeches—and indeed the dialogue in the published version of the play contains so many dashes that it looks like it was written by Emily Dickinson. "They signify interruptions, unfinished dialogue, overlapping dialogue," explains Cairns. "I had to go through the script and figure out which was what. It was pretty tough. But once you get rhythm o

SEE PAGE

the plough's the thing



Bruce Monk

He quizzes a forgetful David Fox in *The Drawer Boy*

theatre transforms to farmers' lives *The Drawer Boy*

PAUL MATWYCHUK

Michael Healey's *The Drawer Boy* has become a phenomenon of the Canadian stage, with successful runs in Vancouver, Toronto, Ottawa, Hamilton and Chicago and an armload of prizes (including the Governor-General's Award for drama) to its credit, but it is loosely inspired by a much earlier Canadian theatrical triumph. Back in 1972, a team of actors from Toronto's Theatre Passe Muraille

tried to create a play that would be the true story of farm

life. They met with several farmers, interviewed them about their lives over the course of a few weeks and created a revue called, simply, *The Farm Show*, that they staged in a barn. They invited many of their interviewees to come and see it. By all accounts, it was an absolutely magnificent, especially for the farmers in the audience, many of whom had never seen a play before and who were alternately delighted and surprised to see their lives reflected in the performances of the cast—among them, Jerry Franken as Myles Potter

and Tom Barnett as Myles. When actor Tom Barnett was in the original production of Healey's play, he knew very little about *The Farm Show*—let alone why the character (a naive young actor who moves in with a pair of aging farmers hoping to gain material for his upcoming play) was named Myles. "When I got the job," Barnett says, "I was standing there looking at a brochure for the season and the Theatre Passe Muraille artistic director, Layne Coleman comes in and says, 'How's your Myles Potter?' I had no idea what he was talking about." "It sounds like rhyming slang," I say. "Right!" Barnett laughs. "I had

met Myles once or twice, but I wouldn't have said he was 'mine.' Anyway, then I got a phone call to do a workshop of the show and then I discovered that I was actually kind of playing Myles Potter. So during rehearsal, I kind of grilled Myles about *The Farm Show*, but he really didn't want to go there—he didn't even want the character to be called Myles, for that matter. In the end, he told me, 'Do it your way.' Which was fine with me, because I didn't want to mimic my director anyway. It felt sort of weird. But amazingly, people who were actually part of *The Farm Show* or who knew Myles at that time have seen *The Drawer Boy* and asked me, 'How did you get Myles so well?'"

Forgettable characters

But in fact, the central relationship in *The Drawer Boy* is that between the two older men: Morgan (Jerry Franken), whose patience is sorely tested by Myles's absolute ineptitude at every aspect of farm life; and Angus (David Fox), who suffered a debilitating blow to the head during a WWII air raid in Britain and now suffers from a *Memento*-like inability to make new memories. However, Myles's presence is enough of a disruption to Morgan and Angus's routine to cause some long-buried secrets to re-emerge—especially when he uses their life stories as material for the play he's performing in.

"I think Healey set out at first just to write a play that would be two hours of cow jokes," Barnett says, "but he got bored with that after a while and found that there was a lot more material to be mined.... I don't think Myles realizes that he's treading on very sensitive toes [when he uses their story in his play]. It's great material! That's the main thing to him. You know, David Fox told me that when they were doing *The Farm Show*, they were dying for something like that—a really juicy story. They were hunting to find any material they could, so this would have been a gem to them."

Perhaps part of the reason why

The Drawer Boy has proven so popular with theatre lovers is that the story serves as an explicit validation of what actors and playwrights do for a living; when Morgan and Angus see their lives acted out onstage, it's an almost magical, transformative experience—"You got us!" Angus says joyfully. "I'll never forget that!" "The theme," Barnett says, "really

becomes the power of storytelling, the power of the spoken word, the power of theatre. It doesn't heal Angus, but it helps him make certain connections in his own mind, so there's sort of a healing quality to it."

Barnett's acting career was pretty healthy even before *The Drawer Boy* came along, but reuniting with Fox and Franken every few months for

each new run of Healey's play has a replenishing effect on him all the same. "I'm very grateful [the cast has stayed intact]," he says. "I couldn't imagine doing it with anyone else."

The Drawer Boy

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Honour

Continued from page 42

play, it really does work."

For Sproule, the play's biggest challenge is its episodic nature—Murray-Smith consistently begins scenes right in the middle of a heated conversation, ends them with equal abruptness and then leaps into the middle of the next ones. "Virginia Woolf was like getting on a bus," he says. "It was three hours, and you just got on and took

the ride. You were going on this long journey, and you had to relax and let the skis run. Here, you transport. You open a door and you have to come in with a completely new attitude. There's no casual pouring of the wine and doing the small chat before you get to the core of the matter—here you go right to the core of the matter immediately." ☐

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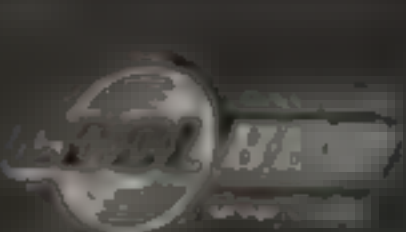
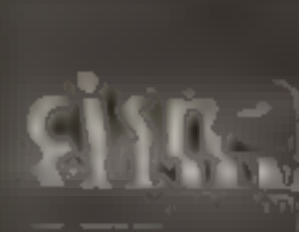
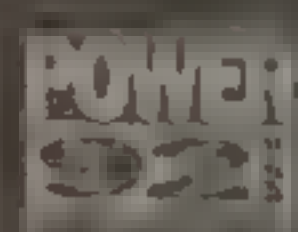
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SIXTIES includes content on mature themes



Global

EDMONTON JOURNAL

PATILSON

Alberta

Resistance movement

Kaeja d'Dance
spends an hour in
crisis

BY JOSEF BRAUN

Land, rather appropriately, in the midst of winter's final searing gasps, Toronto's highly acclaimed Kaeja d'Dance is making their Edmonton debut this weekend with a work that promises to be both weighty with dark emotional residue and yet bursting with spirit, defiance and a sense of rebirth. *Resistance* is the culmination of choreographer Allen Kaeja's seven years of research and development of dances inspired by his father's experiences in Poland during the Second World War as partisan fighter and POW. (He spent two years in Auschwitz before escaping and eventually moving to Canada.)

Six dancers, four benches, one hour. A lot of buzz has surrounded *Resistance* since its debut not only because of its themes but also its audacious physical intensity. The title alludes to many levels of opposition and balance in continual flux; so much concentrated struggle seems exhausting. Yet Kaeja and his partner/collaborator Karen, who dances in the piece, assured me that *Resistance* is also about endurance and hope. "Resistance," says Kaeja, "is the nature of all people, of human history. We challenge and

resist in order to progress and grow."

Vue Weekly: How explicit a presence is your father and his Holocaust experiences in *Resistance*?

Allen Kaeja: In my body of work that deals with the Holocaust, some pieces are very specific in their settings. Take *Courtyard*: it's about the ghetto and takes place clearly within the ghetto. Whereas *Resistance*... When you're the child of a Holocaust survivor, it becomes a part of you. My father's life experience was one of continual resistance—it's most clearly exemplified in his living through the Holocaust, but it's also more. It's

[preview] dance

about how he lived his whole life. So with *Resistance*, after looking at these things for seven years, I wanted to get to the universal aspects of my father's spirit. I wanted to look at resistance as an essential part of our being.

Karen Kaeja: People react to it on a highly visceral level. There isn't a narrative built into it; it's a very physical piece. But the physicality has emotional resonance.

VW: How connected to the themes did you or the other dancers feel while developing the piece?

KK: It's a little different for me, being married to the choreographer. I'm also the only Jewish performer in the group and I have an intimate relationship to the Holocaust as well.

only reason you know it's over is that the lights have come up and Halaby is taking his bows) would make for a pretty repetitive evening if it weren't for the fact that the writing is so consistently hilarious. Bogosian has a real knack for the tirade—one of the highlights of the show is a long speech that's nothing but an extended, painstaking, step-by-step description of how pollution and litter and human waste is taking over the world that Bogosian sustains so much longer than I ever would have thought possible I was left a little in awe of it. (It even has a perfect punchline: the character ends his speech by vomiting into an alleyway.)

Halaby handles the ebb and flow of these very long, challenging speeches very well, nailing all the laughs and hardly ever falling into the trap of tipping off the audience that he knows he's smarter than the characters he's playing. Perhaps he relies a little too heavily on a somewhat broad and cartoonish assortment of Noo Yawk accents to differentiate the characters from each other, but he also makes sure each character is about more than an accent as well. He also does an outstanding job with the funniest, least angry monologue of the night: an account of perhaps the wildest bachelor party in human history—a combination of Mamet and *Maxim* that reaches such extremes of surreal debauchery even Caligula's jaw would drop if he heard it.

Massing skates to a victory

Conni Massing prevailed over a formidable field of competitive 4-Play veterans last Friday night to take the "Curling

If there's any reality to past I believe I may have passed through the Holocaust. In any case I have a connection to it, so the material is easy for me to access. But the dancers are all mature performers and each has their own personal meaning relating to these themes.

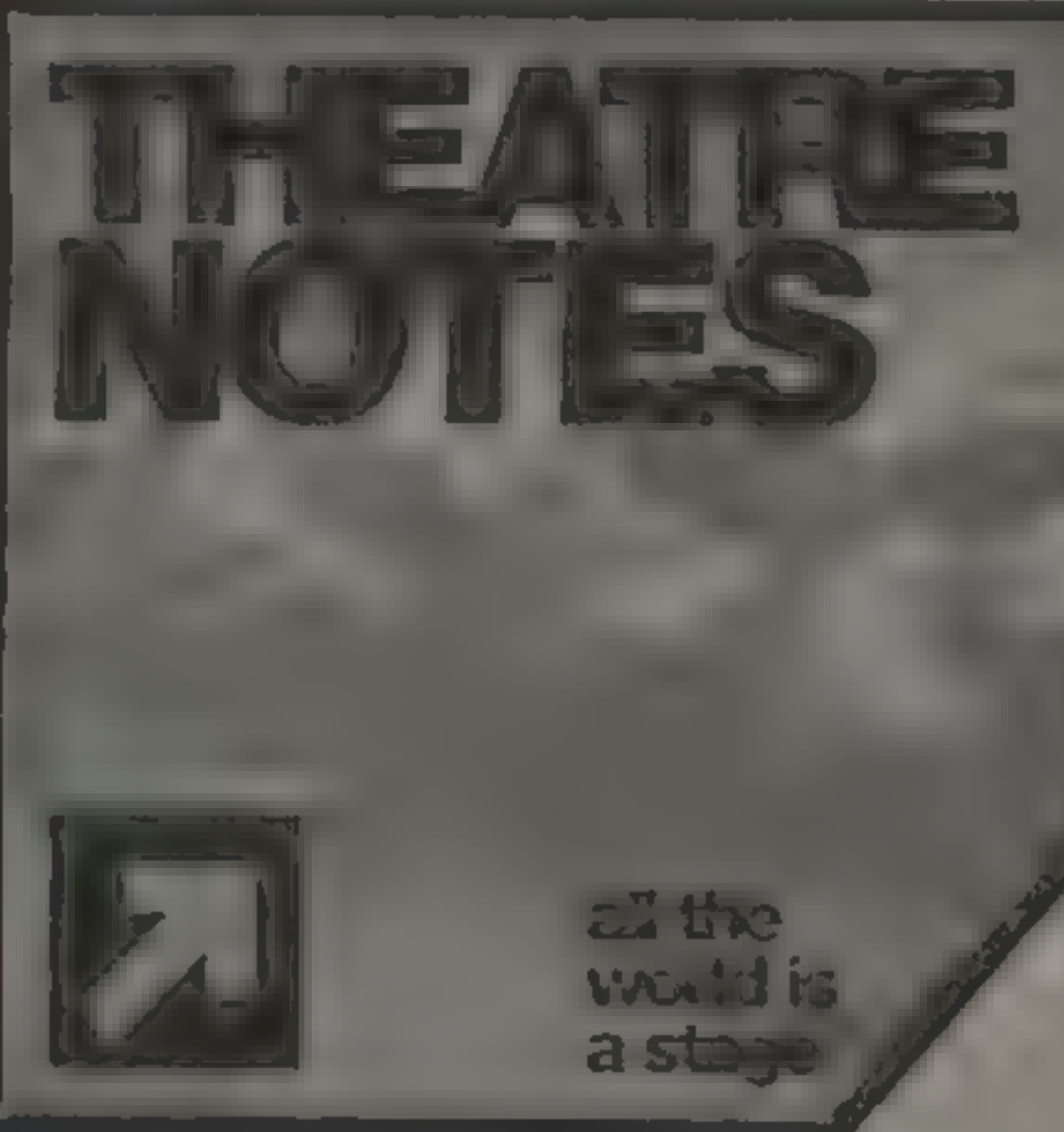
AK: It all depends on the different sections. In one, I gave the dancers a particular idea I wanted them to find individual physical expressions for; in another, I just gave them physical instructions that which the ideas then emerge out of.

VW: So how do these ideas translate into movement for you?

AK: I wanted the audience to feel overwhelmed by the sense of danger. Always, this sense of being totally on edge. I mean in the piece if the timing is off, someone will hurt. It's true. It's never happened though! [Knocks on wood.] But me, in that hour, I want to give the impression of what it must have been like to live in that constant state of crisis. But I also hope that by its end, people will walk away with a feeling that, finally, through all strife, we all have the ability to have an impact and create change. ☐

Resist

Choreographed by Allen Kaeja
Performed by Kaeja d'Dance • John
Haar Theatre (Grant MacEwan
College, Jasper Place Campus)
Presented by Brian Webb Dance
Company • Fri-Sat, Mar 15



BY PAUL MATWYCHUK

Sex machinery

Sex, Drugs, Rock and Roll • Arts Barns • To Mar 16 • reVUE "We're living in a human cesspool!" announces one of the 11 characters Jeff Halaby portrays in *Sex, Drugs, Rock and Roll*, and playwright Eric Bogosian doesn't appear to disagree. The play is a series of acidly funny monologues delivered by a cross-section of American types: at least three homeless people (or at least people living in extreme poverty (including a panhandler who opens the show by begging for money from the audience), at least three obscenely wealthy people and a few more hapless souls caught somewhere in the middle. Bogosian's dramatic strategy is more or less the same in all 11 vignettes: let the characters explain their personal philosophies in extended monologues, and in the process give them more than enough rope to hang themselves with.

Bogosian's cynical worldview and the play's extremely loose structure (the

Award" for "Fourmost Playwright" Catalyst Theatre's *Over the Edge* 4-Play fundraising event. Like her fellow playwrights David Belke, Wes Borg and Stewart Lemoine, Massing was given a computer, an opening line of dialogue ("This Velcro appears to be working a little too well"), a prop that had to be worked into the action (this year, it was a tuba) and three hours in which to pound out a short play that would be rehearsed, designed, presented and reviewed only 12 hours later.

Massing's creation, *Olympic Love*, told the story of Canadian Olympic figure skater "Sally Pelletier" (Kate Russell) and her victimization at the hands of an abusive Russian coach (Jeff Haslam), a heartless French judge (Andrea House), a secretly confused Russian skater (John Patrick) and a secretly buried talent (itself). In hindsight, it's easy to see why Massing's creation won out over a strong field of plays: *Olympic Love* has everything going for it: a lovable heroine, a hissable villain, a curling-winning set (by C.M. Zubik) and a curling-winning direction (by Edna T. A.D. Brian Deedrick) and an appeal to the audience's ever-present Canadian patriotism.

Andrea House won two Curling lifetime achievement award for having participated in every single edition of *Play*, and the "Fourmost Actor" trophy for a range of roles that ranged from mermaid to a fishy figure skating. And I'm very proud to say that I successfully defended my title from last year's 4-Play's "Fourmost Reviewer." (It was my joke about John Kirkpatrick exposing his Lillehammer in *Olympic Love* that put me over the top.) ☐

ARTS WEEKLY

FREE listing, fax 426-2889 or
listings@vive.ab.ca.

line is 3pm Friday.

ART GALLERIES

ART CRAFT COUNCIL GALLERY
106 St., 488 G-6611, 488-5900.
OF QUALITY Until Apr. 27. THE
OVERY GALLERY •CLAY OUT OF
VINCE: Pauline Pelletier, Second Sole,
McLauchlan. Until Apr. 27.

BEAT GALLERY 8 Mission Ave., St.
459-3679. **SPRING FLOWERS:** By
Seward, Frances Alty-Arscott, Allison
Burgess, Angela Grootelaar, Audrey
Hummel, Fran Heath, Carol Hama
Wanda Ashmore and Laura
ough. Sculpture and glass by Eduino
Brenda Taylor, Ioanna Drummond,
Hinz and Shayne Repka.

RE D'ARTS VISUELS DE L'ALBERTA
627 Rue Marie-Anne-Gaboury 91 St.,
1427. **EAST WEST:** Thérèse Bourassa
colours and oils), Ida Prefontaine
colours), Léon Tremblay (acrylic and
Michèle Morency (tiles).

DEL THEATRE Rice Theatre Lobby,
101A Ave. **DOING LEONARD**
IN-THE EXHIBITION: Featuring the
of 13 artists to coincide with One
Rabbit's production of *Doing Leonard*
Until Mar. 17.

ERTOPIA INTERNET CAFÉ 11607
Ave. **PLAYING WITH ABSTRACT:**
ren's stories, abstract paintings by
Chalfoux. Until Apr. 14.

GLAS UDELL GALLERY 10332-124
488-4445. Exhibition of embroidered
es, stainless steel knuckles and large
photographs by Dean Drever. Until Mar.

ONTON ART GALLERY 2 Sir
Churchill Sq., 422-6223,
ag.org. Open Mon-Wed and Fri
10am-5pm; Thu 10:30am-8pm; Sat,
11am-5pm. •**JADE: THE ULTIMATE**
TURE OF ANCIENT CHINA: Until Mar.
•**HUI-BO WANG:** Sunrise over
Square: Until Mar. 24. •**Joe**
Painted Visions of Nova Scotia: Until
5. •**EAG Theatre.** THU 21: Noon pro-
Folk Art Found Me, video and talk by
Pearse. •**IN THE KITCHEN: LIFE**
New works by Gloria Mok. Until
24. •**CHILDREN'S GALLERY FROM**
TO TOE: Created by Lisa Murray. Until
28. •Admission \$8 adult; \$5
ent/senior, \$3 ages 6-12, kids under 5
\$19 family. •**AFTER DARK SERIES:**
1757, 422-6223. FRI 22 (7pm):
nce of the Sea: Traditional Celtic music
Linda MacDonald, Marc Ladouceur,
orman. TIX \$20 (\$15 EAG members)
on the Square.

TRUM DESIGN STUDIO AND
ALERY 12419 Stony Plain Rd., 482-
2. **COLOUR PLAY:** New quilted works by
Davidson. Until Mar. 28.

GALLERY 1-1 Fine Arts Building, U of
ampus, 112 St., 89 Ave., 492-2081.
Tue-Fri 10am-5pm; Sun 2-5pm.
POINT: **PAINTING:** Group show,
ment of Art and Design painters.
Mar. 17.

DOOR 10308-81 Ave., 432-7535.
no soapstone carvings (human, bears,
seals, birds, Inukshuk) by M. Iyaituk.
Coast Indian and Eskimo silver jew-
by L. Descoteaux.

FRINGE GALLERY 8smt., 10516
Ave., 432-0240. Open daily 9:30am-
Closed Sunday. **OVER EARTH, UNDER**
Installation, multimedia by Michelle
Mar. 30.

ERATIONS GALLERY 5411-51 St.,
Plain, 963-2777. Recent paintings by
Wylie. Works in wood by Ralph
mbach. Until Mar. 25.

DAND GALLERY Main Fl.,
Building, 10080 Jasper Ave., 429-
Open Wed 11am-4pm, Sat 12-
on or by appointment. **SPRING SHOW:**
Apr. 6.

COURT HOUSE 10215-112 St., 426-
Open Mon-Fri 10am-5pm; Sat 12-
5pm. **POSTMARK:** Works by Clay Ellis. Mar.
29. Opening reception THU, Mar.
30-10pm.

ALLEN ART GALLERY Strathcona
10E31 University Ave., 433-5807.
NG DEBUT: Arts and crafts by members
attend classes at the centre. Until Apr.

ISON GALLERY •7711-85 St., 465-
Open Mon-Fri 8am-5:30pm; Sat
5pm. Watercolours by Vija Finyers, Jim
Meredith Evans. Edmonton scene
ographs by John Johnson; pastels by
ey Plannmuller; pottery by Helena Ball.
17-80 St. Open Tue-Fri: 9:30am-
pm; Sat 9:30am-4pm. Oil paintings by

Mary Pemberton and Wendy Risdale; prints
by Toti; pottery by Peggy Heer.

LATITUDE 53 10137-104 St., 423-5353.
Open Tue-Fri 10am-6pm; Sat noon-5pm.
PROBE: Installation by Jewel Goodwyn and
Andrew Harwood. A humorous explora-
tion of sexualized imagery. Until Mar. 30.
•**PROJEX ROOM: THE DOCTORED MENTARY**
PROJECT: Photographs by Edmonton artist
Daniel Robinson. Until Mar. 30.

McMULLEN GALLERY University of
Alberta Hospital, East Entrance, 8440-112
St., 407-7152. **GIFTS FROM THE LAND - A**
SHOW OF NEW DONATIONS: New dona-
tions from professional Edmonton artists to
the hospital collection. Until Apr. 7.

MILNER ART GALLERY Stanley Milner
Library Theatre Foyer Lobby, Sir Winston
Churchill Square. **TOUCH:** Photo-realistic
paintings and drawings by Katarah Vedda.
Until Mar. 28.

MOUNTAIN FOODS CAFÉ - JASPER
Connaught Drive, across from the Via
Station. **KUNST AUSSTELLUNG EXHIBI-**
TION WALL: Watercolours by Barb Brooks.
Until Apr. 8.

PROFILES PUBLIC ART GALLERY 19
Perron Street, St. Albert, 460-4310. Open
Tue-Sat 10-5pm. Thu until 8pm. **HIDDEN**
TALENTS: City of St. Albert Community
Services student exhibition. Until Mar. 27.

RED GALLERY AND STUDIO 9621
Whyte Ave., 439-8210. Open Tue-Sat
11am-5pm. Recent domestic landscapes,
portraits and still lifes by Christl Bergstrom.
Ongoing.

RIGOLETTO'S CAFÉ 10068-108 St., 426-
2122. Open Mon-Sat 11am-2am. **DAMSELS**
IN DISTRESS: Exhibition and sale of funky
paintings by Christine Frost.

SCOTT GALLERY 10411-124 St., 488-
3619. Open Tue-Sat 10am-5pm. **CELEBRAT-**
ING 90 YEARS FROM HIS STUDIO: Solo ret-
rospective exhibition of lithographs, sculp-
ture, paintings and hooked rugs by Alberta
artist John Snow. Also: paintings by Nova
Scotia folk artist Joe Norris. Until Mar. 26.

SNAP GALLERY 10137-104 St., 423-
1492. Open Tue-Sat noon-5pm. **SPECK:**
Print installation by Barbara Balfour of
Toronto. Until Apr. 6.

SNOWBIRD GALLERY WEM, 8882-170
St., 444-1024. Featuring works by J.
Yardley-Jones and Gregg Johnson. Acrylics
by Jim Vest, pottery by Noburo Kubo and
Jacqueline Stenberg. Art glass available.
Artists in the courtyard continues every
weekend.

STUDIO GALLERY 143 Grandin Park
Plaza, St. Albert, 460-5990. Open Mon-Fri
10am-6pm; Sat 10am-5pm. **NEW ASPECTS:**
Oil paintings, watercolours and mixed-
media works by various artists.

SUSSEX GALLERIES 290 Saddleback Rd.,
988-2266. Landscapes, cityscapes, florals,
nudes, surreal paintings as well as glass-
works, sculptures and ceramics by various
artists.

UNIVERSITY EXTENSION CENTRE
GALLERY 2nd Fl., University Extension
Centre, 8303-112 St., 492-3034. Open
Mon-Thu 8:30am-8pm; Fri 8:30am-
4:30pm; Sat 9am-noon. Alberta water-
colour tradition. Until Mar. 26.

UPSTAIRS GALLERY Great Bear Framing,
2nd Fl., 11631-105 Ave., 452-8906.
•**TWO TO CONTOUR:** New figurative work
by Edie McIntyre and Gerald St. Maur. Until
Mar. 26.

THE VAAA GALLERY 3rd Fl. Harcourt
House, 10215-112 St., 421-1731. **GYPSY**
MESSENGER: Photographic documentation
of gypsies by Sima Khorrami. Until Mar. 14.

VANDERLEELIE GALLERY 10344-134 St.,
452-0286. Open Tue-Sat 11am-5pm. **THE**
FIGURE: Group show featuring paintings by
Jef Gysen, Will Julsing, Sam Lam, Tim
Nowlin, San Piek and Mona Shahid.
Figurative marble sculptures by Cameron
Kerr. Until Mar. 26.

WALTERDALE PLAYHOUSE 10322-83
Ave., 435-7172. **ART IN THE LOBBY:**
Neighbourhood street scenes by Kari Duke.
Running in conjunction with *Rhinoceros*. Mar.
20-30. Tue-Sat 7-8pm; Sun 1-2pm.

THE WORKS GALLERY Main Floor,
Commerce Place (beside ICON Hair), Jasper
Ave., 421-1591. Open Mon-Sat 10:30am-
4:30pm. **COMMERCIAL INTEREST:** An exhibi-
tion by Hri Neil. Until Mar. 27.

DANCE

BRIAN WEBB DANCE COMPANY Grant
MacEwan College, Jasper Place Campus,
John L. Haar Theatre, 497-4416. **KAE/A**
D/DANCE-RESISTANCE: FRI, Mar. 15-SAT,
Mar. 16.

PEDRO GUASP SPANISH DANCERS
Provincial Museum Auditorium, 12845-102

Ave., 444-1937, 420-1757. **FLAMENCO**
SHOW: Proceeds go to the Hispanic
Catholic Church of Edmonton. Our Lady of
Guadalupe. SUN, Mar. 17, 4pm. TIX \$10
adult, \$6 child under 10 @ TIX on the
Square.

THEATRE

ANNE Mayfield Dinner Theatre, 16615-
109 Ave., 483-4051, 486-7827. By Paul
Ledoux. Adapted from the novel *Anne of*
Green Gables by L.M. Montgomery. Until
Apr. 7.

THE BEST LITTLE WHOREHOUSE IN
TEXAS Jubilee Auditorium, 451-8000.
Musical. Presented by Paul Mercs Concerts.
Based on the story of Edna Milton and the
closing of her Chicken Ranch brothel in La
Grange, Texas in 1973. Mar. 19-24, Tue-
Sun 8pm; Sat and Sun matinees 2pm. TIX
\$65 - \$82.50 @ Ticketmaster.

THE BIRTH OF ROCK 'N' ROLL
Jubilations Dinner Theatre, Upper Level,
Phase III, WEM, 484-2424. Welcome back to
the '50s. Attend the grand opening of
ROCN, the newest radio station in town.
Until Apr. 14.

CHIMPROVI The New Varscona Theatre,
10329-83 Ave., 448-0695. Every Saturday
at 11pm. Featuring Rapid Fire Theatre's top
improvisers.

DEEP SPACE KLEIN Celebrations Dinner
Theatre, The Oasis Entertainment Hotel,
13103 Fort Rd., 448-9339. It's 2075 and
Klein is running for election aboard his
orbital flagship the Deep Space Klein. Until
May 4.

DOING LEONARD COHEN The Citadel,
Rice Theatre, 426-4811. Adapted by Blake
Brooker. Presented by One Yellow Rabbit. A
radical approach to Canadian poetry, an
unorthodox staging of Cohen's work. Until
Mar. 17.

THE DRAWER BOY Citadel Shochor
Theatre, 9828-101A Ave., 426-4811. By
Michael Healy. Comedy. On a small farm,
lies can heal and the truth can tear every-
thing apart. Mar. 16-Apr. 7.

DUST AND DREAMS La Cité francopho-
ne, 8627-91 St., 469-8400. Presented by
L'Unité Théâtre and Winnipeg's Le Cercle
Molière. By Connie Kaldor. French transla-
tion by Marc Prescott, French song lyrics by
Gérard Jean. Set in the '30s. A travelling
theatre company comes to perform in the
small village Bleke, Saskatchewan. Mar. 14-
17, 8pm. TIX \$55. Fundraiser for La cité
francophone.

HONOUR 10329-83 Ave., 433-3399 ext.
3, 420-1757. Presented by Shadow
Theatre. By Joanna Murray-Smith. After 32
years of faithful marriage to his wife,
Honour, Angus inexplicably falls in love
with a woman his daughter's age. Lives are
changed, beliefs challenged, and nothing
will ever be the same. Mar. 14-31, Tue-Sat
8pm; Mat Sat and Sun 2pm. TIX \$15, \$12
student/senior/equity member. Tue evening
Two-for-one; Sat mat pay-what-you-can.
Adv. tickets @ TIX on the Square.

HURRAY FOR JOHNNY CANUCK Jekyll
and Hyde Pub and Restaurant, 10610-100
Ave., 477-0828. Presented by Image
Theatre. A comedy cabaret. By Ken Gass.
Mar. 14-16 and 19-23, 8pm. TIX \$12 Tue,
Wed, Thu; \$15 Fri Sat @ door.

A MIDSUMMER NIGHT'S DREAM Arts
Barns Transalta Stage Right, 10330 84 Ave.,
420-1757. Presented by Sound & Fury
Theatre. By Shakespeare. Until Mar. 17.
Thu-Sat, 8pm; pay-what-you-can matinee,
Sun, Mar. 17, 2pm. TIX \$12 adult, \$10 stu-
dent/senior @ TIX On The Square. Special
group rates available.

ONE NIGHT STAND Stanley A. Milner
Library, 7 Sir Winston Churchill Sq., 496-
7000, 436-7272. An evening of readings by
women playwrights. Admission by dona-
tion. Playwrights include: Connie Massing,
Janet Hinton, Mieko Ouchi, Elyne Quan,
Katherine Koller, Beth Graham and Daniela
Vlaskalic, Cathleen Rootsart. MC: Davina
Stewart. Wed, Mar. 27, 8pm. Free.

RHINOCEROS Walterdale Playhouse,
10322-83 Ave., 451-8000. By Eugene
Ionesco. Explores the power of conformity
and the appeal of anarchy. Mar. 20-30,
8pm. Matinee Mar. 24, 2pm. TIX \$10-\$12
adult, \$8-\$10 senior/student @
TicketMaster, @ door.

SEX, DRUGS, ROCK AND ROLL Arts
Barns in Old Strathcona, 10330-84 Ave.,
420-1757. Presented by Snooze, Ya Lose.
By Eric Bogosian. Eleven different charac-
ters, each one reveling in—or suffering
from—the effects of Sex, Drugs and Rock 'n'
Roll. Until Mar. 17, Tue-Sat, 8pm; Sun, Mar.
17, 2pm. TIX \$14 @ TIX on the Square.

THEATRESPOITS New Varscona Theatre,
10329-83 Ave., 448-0695. Every Friday @
11pm Rapid Fire Theatre features teams of
improvisers.

ROCKIE HOROSCOPE

By ROCKIE GARDINER

♈ ARIES (Mar 20-Apr 19) Aries, the vernal equinox, that magical moment in the
astrological year, arrives on Wednesday the 20th. To hammer the importance of
this new beginning home to you personally, there's a rare mutual reception in effect
between your adventurous Mars ruler in sensual Taurus and loving Venus, ruler of Taurus, in
Aries. For the rest of March you radiate the best qualities of both signs—Mars energy and
daring tempered by Venus's charm and beauty. Who could resist you? Who would?

♉ TAURUS (April 20-May 20): This is a good time to attempt the allegedly "impossi-
ble" and, employing one of the true Taurean talents, turn a vague notion into a pal-
pable reality. While romance and glamour are there for the taking, you don't have
to confine these much-sought-after qualities to your personal life. Show the world what you
can do when you become borderline compulsive, when you let your artistic Venus ruler tie
into the surge of power generated by passionate Pluto in the body of a Scorpio or a Sag.
Now read for Aries.

♊ GEMINI (May 21-June 20): If you're being pushed out of shape by an overbearing
ally or an undeclared enemy, you'll be relieved when powerful Pluto in your house
of partnerships goes retrograde. If you're awaiting word on a decision that'll
change your life, you could have a way to go before the transformation is complete.
Although people assume that you're enjoying a satisfying personal life, almost all the plane-
tary energy is focussing on your place in the world at large. Except for financial matters, they
remain private.

♊ CANCER (June 21-July 22): Before you make arrangements for a summer vacation,
which you're apt to do while the travel bug is biting, be sure to leave yourself plenty
of wiggle room. You'll probably have to change your plans if you decide to follow
up on a challenging but potentially huge career opportunity that comes up with the full
moon on the 28th. By June, you could be too busy promoting an innovative project or your
own talent to take time off. Spring training has a special meaning for you this year: get back
on track.

♊ LEO (July 23-Aug 22): Love or a strong physical attraction may slip through a hole
in your psychological armour when sensual Venus and passionate Pluto reward your
spirited Leo sun. A grand trine in Aries, Sagittarius and Leo, the fire signs, is about
as close to spontaneous combustion as it gets. But since Pluto in your house of fun and
games turns retrograde on the equinox, it's also possible that you'll keep your desires a
secret, something only you can play with, until Venus gets to Leo in June.

♊ VIRGO (Aug 23-Sept 22): Having your Mercury ruler in your Pisces house of part-
ners until Good Friday might drive you to distraction. As any fisherman can tell you,
trying to pin down an elusive Fish is often an exercise in futility. While an opportu-
nity presented by a potential partner can be clever and economically feasible, whether from
prudence or paranoia, you'll still have your doubts. That's because restrictive Saturn in your
midheaven is slowing (if not bringing) you down. More patience, please.

♊ LIBRA (Sept 23-Oct 22): One of the pretty people you've been hanging out with
since Venus has been in your Aries house of allies might convince you to promote a
local issue, sign up for a course or take a trip. It's hard to resist the persuasive pow-
ers of Pluto while it aligns with your magnetic Venus ruler. But even on a bright, sunshiny
day, Pluto plumbs the depths of desire and lusts after power. Remember this when your sixth
sense tells you that a neighbour or school chum is hell-bent on seducing you.

♊ SCORPIO (Oct 23-Nov 21): While artistic, appreciative Venus favours your Pluto
co-ruler, you can obsess over something you value. Or you might decide this is a
good time to cash out and get top dollar. Money will matter as much as aesthetics
and affection, but what gives you the most satisfaction or the greatest pleasure will probably
be the determining factor. On the other hand, because of Scorpio's double-rulership, you
should also consider the friction that may be generated by co-ruling Mars before making a
final decision.

♊ SAGITTARIUS (Nov 22-Dec 21): Either a hot romance or sexy fun and games can
come out of the always pleasurable, sometimes passionate trine between Venus in
fiery Aries and Pluto in your sign. Take the experience for whatever it turns out to be
and try not to let Pluto's "hold on for dear life," do-or-die attitude colour the decisions you'll
have to make later in the month. That's when the Aries sun, by squaring your Jupiter ruler,
pressures you to decide between one partnership arrangement and another.

♊ CAPRICORN (Dec 22-Jan 20): Among the earth signs, Capricorns are considered
the most prudent of pragmatists. However, while your cautious Saturn ruler inches
its way across airy, bipolar Gemini, you're liable to be blown as far from the firm
foundation you've set for yourself as Dorothy and Toto. But true to form and fiction, native
intelligence, even access to accurate information, can save the day. Thank protective Jupiter
in Cancer, your sign of significant others such as the Tin Man, and the courageous Aries sun.

♊ AQUARIUS (Jan 21-Feb 18): Weirdness is no stranger to Aquarians, but after neb-
ulous Neptune in your sign is no longer under attack from Mars, the inexplicable
rash, the need to get loaded or your fascination with faux should ease up. A chance
to have fun and win or lose a lot of money may dominate your conscious mind for the rest of
the month. While generous Jupiter in your house of risk and recreation is calling the shots,
does Sweet Sixteen ring a bell? How about an expensive romantic fling instead?

♊ PISCES (Feb 19-Mar 19): Read for Aquarius. Any stranger than usual stuff happen-
ing to you now is probably a result of your Neptune ruler's bi-annual association
with irritating Mars in Taurus. Some Fish will be throwing good money after bad,
while others might question the value of a casual friendship or their involvement with a
group that's good at raising funds. Try to slip away from the fanatics, be they religious nuts
or baseball fans, this spring. Your best bet is to stay close to home and expand the dominion
within. ♉

EVENTS WEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3 pm Friday.

DISPLAYS/MUSEUMS

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 451-1175. Open daily 10am-4pm. Telling the story of Edmonton's bush pilots, Alaska Highway construction, defence of Russia and commercial aviation development. •**MRIYA EXHIBITION**: 1:100 scale reproductions of major airplanes, rockets and space technology. Models of the world's largest airplane AN-225 Mriya, and the Zenith rocket of Sea Launch. Until June 21.

DEVONIAN BOTANIC GARDEN 5 km North of Edmonton on Hwy 60, 987-3054. Open weekends. Authentic Japanese garden, nature trail, 80 acres of connected gardens. TIX \$5.75 adult; \$4.50 senior; children under 4 free.

JOHN JANZEN NATURE CENTRE Fox Dr., Whitemud Dr., 496-8787, 496-2925. Open weekdays 9am-4pm; weekends/hols 1-4pm (until May 17). •**Animals as Architects** exhibit weekends, 1-4pm. SUN 17, 24, 31(1-4pm): Bounce into spring. TIX \$1 child (2-12 yrs); \$1.50 adult; \$1.25 youth (13-17 yrs)/senior; \$4.25 family.

MCKAY AVENUE SCHOOL 10425-99 Ave., 422-1970. Archives and museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era park.

MUSÉE HÉRITAGE MUSEUM St. Albert Place, 5 St. Anne Street, St. Albert. 459-1528. Open Mon-Sat 10am-5pm; Sun 1-5pm. •**CONNECTED VOICES**: Celebrating the women of St. Albert. Until Mar. 16. •**GLACIERS TO CARTIER: EXPLORERS** Mar. 23-May 27. •**DISCOVERY ROOM**: An interactive educational venue dedicated to children and families. Old-fashioned winter fun. Hear stories of St. Albert women. Suggested donation \$2.

ODYSSEUM 11211-142 St., 452-9100. Open Sun-Thu, hols 10am-5pm; Fri-Sat 10am-9pm. Edmonton's space and science centre. •**TransCanada PipeLines Gallery: Space Place**: Hands-on exhibits.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9100, 453-9131. www.pma.edmonton.ab.ca. Open daily 9am-5pm. •**SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY**: Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit. •**TREASURES OF THE EARTH**: Geology collection. Permanent exhibit. •**THE HABITAT GALLERY**: Glimpse the lakes, forests, prairies and animals of Alberta. Permanent exhibit. •**THE NATURAL HISTORY GALLERY**: •**BUG ROOM**: Live invertebrate display. Permanent. •**THE BIRD GALLERY**: Mounted birds. Permanent. •**SIXTIES**: Elliot Landy's *Spirit of a Generation* Dylan, The Band and Woodstock. Until Apr. 1. •**LECTURES SNAPSHOTS** Lecture Series: Stories Behind the Scenes. FRI 15: Doug O'ram: *Born at the Right Time. A Look at Baby Boomers in the '60s*. TIX \$12 adult, \$10 student, senior \$10. •**Alice's Restaurant** (The Museum Café), 488-7333. Open Mon-Thu 9am-8pm; Fri 9am-midnight (coffeehouse evenings); Sat-Sun 10am-4pm. Until Mar. 22. FRI 22 (8pm-Midnight): Beat Poetry Readings. Price included with admission. TIX Weekend \$12 adult; \$10 senior; \$6 youth (7-17 yrs.); free child 6 and under; \$30 family. •TIX (until Apr. 1) weekdays (25% off) \$9 adult; \$7.50 senior; \$4.50 youth (7-17 yrs.); free child 6 and under; \$22.50 family.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., U of A Campus, 427-3995. Open Tue-Sun, 12 noon-5pm. Costumed interpreters recreate daily household activities.

KIDS STUFF

CALDER LIBRARY 12522-132 Ave., 414-5656. •Every THU (10:30am and 1:30pm): TUE (7pm): Pre-school storytime, 3-5 yrs. Pre-register. Until May 30. •Every TUE (4pm): Readers' Theatre Workshop, Grades 4+. Pre-register. SAT 16 (2pm): Easter Bunnies. Stories, puppets and other fun. All ages.

CAPILANO LIBRARY 201 Capilano Mall, 98 Ave., 50 St., 496-1802. •Every THU (10:15-10:45am): Little Tales for Little People, 3-5 yrs. Until Apr. 11. Apr. 25-May 30. Stories, finger plays, and games. Drop-in. SAT 16 (2-4pm): Jam and Cookies: Customer Appreciation Day. Live music presented by Austin O'Brien High School. Weaving demonstrations by the Edmonton Weavers' Guild.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE CHILDREN'S GALLERY FROM HEAD TO TOE** by Lisa Murray. For children 4-12 yrs. •**Raiders of the Lost Art**. Saturday art classes for ages 4-5; 6-8 and 9-11. Drop-in youth workshops for ages 12 and up every Saturday. •**Spring Break camps** and classes. Mar. 25-28. Ages 6-12. Workshops for ages 13-17. Mar. 25-28.

EDMONTON CHINESE COMMUNITY SERVICES CENTRE 429-3111. Asian-Canadian Youth Team, 11-16 yrs. Meets for two Sat. activities ea. month. Recreational, volunteer, fundraising opportunities. Workshops and discussions on various youth topics. Various locations. Until March.

EXPRESSIONZ CAFE, MARKET AND MEETING PLACE 9142-118 Ave., 471-9125. SAT 23 (2-4pm): The Time Flies workshop. Creative

music workshop. All ages. No cover.

HIGHLANDS LIBRARY 6710-118 Ave., 496-1806. •Every THU (10:15am): Totally Twos. Until Apr. 25. •Every TUE (10:15am and 2pm): Pre-school Fun Time. Until Apr. 23. 3-5 yrs. Pre-register. SAT 16 (2pm): Welcome the Spring, 5+ yrs. Pre-register.

JASPER PLACE LIBRARY 9010-156 St., 496-1810. •Every TUE (4-5pm): Play acting-Readers' Theatre workshop for kids, 10-12 yrs. Until Mar. 19. Pre-register. •**Spring Break: Under the Big Top**, 5+ yrs. Mar. 25-28. SAT 16 (2pm): Easter Eggstravaganza, 8+ yrs. Learn the art of Ukrainian egg writing.

IDYLWYLDE LIBRARY 8310-88 Ave., 496-1808. THU 14 (9:30am): Linda Bailey, author of the Stevie Diamond mysteries and the Good Times Travel Agency non-fiction stories, 9-12 yrs. Pre-register.

LESSARD LIBRARY Lessard Shopping Centre, 6104-172 St., 496-1871. •Every TUE/WED (10am): Pre-school storytime, 3-5 yrs. Until Apr. 24. •Every THU (7pm): Family storytime, 3+ yrs. Until Apr. 25. THU 14 (1pm): Linda Bailey, author of the Stevie Diamond mysteries and the Good Times Travel Agency non-fiction stories, will present her books. 9-12 yrs. SAT 16 (2pm): Silly Saturdays 5+ yrs.

LONDONDERRY LIBRARY Londonderry Mall, 137 Ave., 66 St., 496-1814. •Every TUE (10:15-10:45am): WED (10:15-10:45am): Pre-school storytime, 4-5 yrs. Until Apr. 3. Pre-register. •Every THU (10:15-10:45am): Baby Laptime. Crawling, birth-23 months. Until Apr. 4. Pre-register. •Every TUE (10:15-10:45am): Now-That-I'm-Three Storytime. Until Mar. 19. Pre-register. •Every WED (4-5pm): Crafty Fish Club, 9-12 yrs. Until Mar. 27. Pre-register. SAT 16 (Trading time: 10-10:30am; Program time: 10:30-11am): Junior Stamp Club: The Royal Show at West Edmonton Mall. SAT 16 (10:30am): Fish tales-puppet show, 4-12 yrs. SAT 23 (Trading time: 10-10:30am; Program time: 10:30-11am): Junior Stamp Club: Show finds and tools of the trade.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. SAT 16 (2pm): Silly Saturdays. St. Patrick's Day: Join us for a little St. Patrick's Day magic. SAT 23: Cats n' Dogs: What's your favourite pet? Bring a picture of your pet.

PENNY MCKEE LIBRARY Abbotsfield Mall, 3210-118 Ave., 496-7839. •Every TUE (10:30am): Time for Twos. Until Apr. 16. Drop-in. •Every WED (2pm): Pre-school Storytime. Until Apr. 17. 3-5 yrs. Drop-in. SAT 23 (2pm): Hoppings, 3-10 yrs. Pre-register.

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert, 460-4310. SAT 16 (1-4pm): Art-Ventures: Stunning stained glass, 5-12 yrs. Drop-in. \$2/child. TUE 19, THU 21 (1:30-2:30pm): Parent and Pre-schooler program: Wonderful wind chimes. \$5/child. Pre-register.

RIVERBEND LIBRARY 460 Riverbend Sq., Rabbit Hill Rd., Terwillegar Dr., 944-5311. •Drop-in storytime, 3-5 yrs. •Every FRI (10:30am): Totally Twos. Until Apr. 18. Pre-register. •Every THU (10:30-11am): Baby Laptime, 6-12 mos. Until Apr. 18. SAT 23: Silly Saturdays, 5+ yrs. Pre-register.

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. •Every WED (2:15-2:45pm): Pre-school storytime, 3-5 yrs. Until Apr. 24. Drop-in. •Every TUE (10:15-10:45am): Family storytime. Until Apr. 23. Drop-in. •Every WED (10:15-10:45am): Time for twos. Pre-register. •Every THU (10:15-10:45am): Baby Laptime. Until Mar. 21. Pre-register. SAT 16 (10-11:30am): Junior Stamp Club: The Royal Show at West Edmonton Mall. SAT 23 (10-11:30am): Junior Stamp Club: Show Finds and Tools of the Trade.

SPRUCEWOOD LIBRARY 11555-95 St., 496-7099. •Every TUE (1:30pm): Pre-school Storytime, 3-5 yrs. Until Apr. 9. Pre-register. No pre-school storytime Mar. 26.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000. •Every SUN (2pm): Children's storytime, 3+ yrs. Until Apr. 28. •Every SAT (10am): Research central, 9-12 yrs. Pre-register. Until Apr. 27. •462-2548 (Electra Theatre).

STRATHCONA LIBRARY 8331-104 St., 496-1828. •Every TUE (10:30am): Storytime, 3-5 yrs. Until Mar. 26. Pre-register. •Every FRI (10:30am): Time for twos. Until Mar. 22. Pre-register. SAT 16 (2pm): Alakazam! Alakazoom! 5+ yrs. SAT 23 (2pm): Mike McIntyre's Marvelous Magic.

VALLEY ZOO 13315 Buena Vista Rd., 496-6911. Open daily 9:30am-4pm.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. •Every TUE (11:15am): Time for Twos. Until Apr. 23. •Every THU (10:30am): Time for Twos. Until Apr. 25. 2-2 years. Pre-register. •Every TUE (10:15am): Baby Laptime. Until Apr. 23. 1-2 yrs. Pre-register. No program during spring break. •Every WED (7pm): Bedtime tales. Until Apr. 24. Pre-register. No session during spring break. SAT 23 (2:30pm): Eggstravaganza. 6-12 yrs. Pre-register. Learn the old art of making Ukrainian Easter eggs. All materials supplied. Children under eight must be accompanied by an adult.

LECTURES/MEETINGS

ASSOCIATION FOR SAFE ALTERNATIVES IN CHILDBIRTH (ASAC) 202, 8540-109 St.,

425-7993. WED 20 (7:30pm): Childbirth film and information night with speaker Linda Moore (Midwife). Pre-register.

BETH SHALOM SYNAGOGUE 11916 Jasper Ave., 454-7109, 454-7109. SUN 17 (7:30pm): *Jewish Values and Social Justice* with Ben Carmol. Everyone is welcome. Free, donations accepted, Food Bank box.

CENTRE FOR WELLNESS IN MOTION N. Edmonton, 459-3908. •Every 2nd and 4th WED (6:30-8:30pm): What is foot reflexology? Introductory foot reflexology session during drop-in clinic.

DANCE EXPRESSIONZ Capital Tower Building, 206, 10609-101 St., 426-4766. Relieve daily stress through dance.

EDMONTON ASSOCIATION FOR BRIGHT CHILDREN Alberta School for the Deaf, Sun Room, 6240-113 St., 986-7920. SAT 16 (10am-noon): Brighter Horizons Adult Series: An Update on Gifted Education in Edmonton Catholic Schools. Free. EABC Memberships will be available.

EDMONTON EPILEPSY ASSOCIATION Coast Edmonton Plaza Hotel, 488-9600. SAT 23 (8:30am-4:30pm): Breaking New Ground: Conference featuring new developments in the treatment of epilepsy. \$35 pre-register.

MILL WOODS LIBRARY Mill Woods Town Centre, 2331-66 St., 496-1818. •Every FRI (1-4:30pm): Bridge players. Until April 26. Drop-in. •450-0511. First WED ea. month (3-4:30pm): Mill Woods Reading Group.

MULTIPLE SCLEROSIS SOCIETY 471-3034. Saturday Tai Chi. Pre-register.

N'ORATORS TOASTMASTERS CLUB NE, 474-6001. •Every THU evening overcome your fears of public speaking.

OPPORTUNITIES UNLIMITED NETWORKING GROUP Edmonton Chamber of Commerce, 600, 10123-99 St. (w. door), 426-4620. FRI 15 (6:45-8:30am): Speaker Joyce Schwan presents *Learn How Welcome Wagon Can Be of Service to Your Business*. \$2. FRI 22 (6:45-8:30am): Speaker Claudette Gunning presents *Feng Shui...Creating Harmony and Balance in Your Home and Workplace*. \$2. Everyone welcome. •**Tin Pan Alley** 4804 Calgary Trail South, 426-4620 ext. 249. FRI 15 (11:45am-1pm): South Networking Group. Speaker Sean Melrose presents *Investment Planning*. \$10 (incl. pasta buffet). Everyone welcome.

PUBLIC MEETING •**McCaulley Community League**, 10750-96 St., 496-6095. MON 18 (7pm): Proposed amendment to the Boyle Street, McCaulley Area Redevelopment Plan. •**Caernarvon Elementary School**, 14820-118 St., 496-6247. TUE 19 (7pm): Proposed amendment to the Baranow area of the Castle Downs Outline Plan.

PURSUERS TOASTMASTERS CLUB Cedar Park Inn, 51 Ave., Calgary Trail, 417-6580. •Every WED (7-9pm): Learn public speaking and how to run meetings. Meet positive, enthusiastic members who are improving their lives. Free.

RIVERBEND LIBRARY 460 Riverbend Square, Rabbit Hill Road & Terwillegar Drive, 944-5311. SAT 16 (2pm): *Do You Care About Your Health? Ideas for Practical Weight Loss*. Presented by Dr David Richmond. Drop-in.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., 496-7000, 485-1991. WED 20 (7pm): *Toxic World, Healthy People*. This lecture will focus on the naturopathic approach to maintain health in today's world through detoxification. Drop-in. •**Centennial Room**, 496-7000, 438-2342. THU 21 (7-9pm): *Severe and Persistent Mental Illness-Medications*. Public forums to advance our understanding of severe and persistent mental illness. Free.

UNIVERSITY OF ALBERTA •**COALITION AGAINST WAR AND RACISM** Humanities Centre, Rm. 1-7, U of A Campus. •Every THU (4:30-5:30pm): Meeting. Everyone welcome. •**SPANISH LANGUAGE CAFE** Parkallen Pizza, Upstairs 8424-109 St., 492-4221. •Every THU (7-8:30pm): Beginner-adv. students of Spanish, opportunity to practice conversational skills. •**FACULTY OF BUSINESS** Rm. 105, 435-1042. SAT 16 (10am-1pm): *Feedlot Operations and its Impact on Rural Alberta: Food Production and the Global Environment*. TIX \$5, low income free. •**HOROWITZ THEATRE** 451-8000. THU 14 (7:30pm): Maude Barlow's 15-City Speaking Tour. MON 18 (8pm): An Evening with *Lonely Planet* traveller Ian Wright. TIX \$17 @ TicketMaster. •**STOLLER CENTRE** 5th Fl., Business Building, 492-5962. www.international.ualberta.ca/Africaforum, FRI 22-SAT 23: Symposium. The G8 and African Renewal. FRI 22 (7:30pm): Keynote address: Dr. Dlamini Zuma (South Africa's Minister of Foreign Affairs and President of the recent World Conference Against Racism). Admission by donation. SAT 23 (9am-5pm): Symposium. TIX \$30 (\$20 until March 15); student/low income \$20 (\$10 until Mar. 15). Prices incl. lunch. •**TORY LECTURE B2** WED 20: Amnesty International award winning Indian journalist P. Sainath, and film maker Joe Moulins of Vancouver. (2-9pm): Exhibition. *Visible Work, Invisible Women*: Exhibition of photographs by P. Sainath. (7pm): Film. *A Tribe of His Own: The Journalism of P. Sainath* by Joe Moulins. (8-9pm): Discussion with P. Sainath.

USHA KALA NIKETAN 3054-106 St., 988-6534. TUE 26 (7pm): Chakrabarty: Pallavi Krishnan lecture-presentation.

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. MON 18 (7pm): Don't let your children get caught in the Net...Help them to surf safely. Pre-register.

LITERARY EVENTS

BACKROOM VODKA BAR 10324-82 Ave., upstairs. •Every TUE (8pm): Poetry Open Stage with the Raving Poets Band hosted by The Alberta Beatnik.

LA CITÉ FRANCOPHONE Rm. 304, 8627-91 St., 439-9575. THU 21 (7:30pm): *Le Printemps des Poètes*, tribute to the French poet Victor Hugo. Readings by Albertan poets. Free. member, \$3 non-member.

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St., 496-1818, 450-0511. •First WED ea. month (3-4:30pm): Mill Woods Reading Group.

ORLANDO BOOKS 10123 Whyte Ave., Upstairs in The Bloomsbury Room, 439-7325. FRI 15 (7:30pm): Mark Kozub—The Alberta Beatnik CD release celebration.

SOUTHGATE LIBRARY 48 Southgate Shopping Centre, 51 Ave., 111 St., 496-1822, 496-8342. THU 21: Southgate Library Fiction Book Group. All ages and interests welcome. Drop-in.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq., Library Access Division, 496-1888. THU 14 (10am-12pm): Talking Book Club. \$2 fee for refreshments. SAT 23 (2-5pm): Jane Austen Meeting. Free.

UNIVERSITY OF ALBERTA Rm. 1-22, Education South Building, 451-1601, 433-9645. FRI 22-SUN 24: Canadian Authors Association Monthly Meeting. Dave Margoshes weekend. FRI 22 (7pm): Writers' Circle. (8pm): Presentation. SAT 23 (10am-4pm): *Milk Train to Palookaville*: For fiction writers (all levels). \$30 CAA member, \$60 non-member. SUN 24 (12-4pm): *A Streetcar Named Desire*, workshop for writers who have some publications and/or experience. \$25 CAA member, \$50 non-member.

WINSPEAR CENTRE 4 Winston Churchill Sq., 428-1414. MON 18 (7:30pm): Women's Lecture Series: Unique Lives and Experiences. Sue Johanson presents *There's More to Her than Just Sex*.

LIVE COMEDY

COMEDY FACTORY 3414 Gateway Boulevard, 469-4999. THU 14-SAT 16: Comedian Gerry Owens and The Factory Improv. THU 21-SAT 23: Comedian Magician Perry James and The Factory Improv.

FARGO'S ON WHYTE 10307-82 Ave., 433-4526. •Every SUN: Fargo's Laugh-a-Lot Comedy.

SIDETRACK CAFE 10333-112 Street, 421-1326. •Every THU (7:30-9:30pm): What Happens Next? comedy improv show, hosted by Graham Neil. Through winter and spring. TIX \$3.

QUEER LISTINGS

AGAPE Rm. 7-152, 7 Fl., Education North Building, U of A. •Every THU (5-6pm): A sexual orientation and schooling focus group. For info: Dr. Andre Grace andre.grace@ualberta.ca.

AIDS NETWORK OF EDMONTON SOCIETY 201, 11456 Jasper Ave., 488-5742. Support services for people affected with HIV infection/AIDS. Info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, outreach, advocacy and public awareness campaigns.

AXIOS 454-8449. A support group, local chapter of the international organization of Eastern Orthodox and Eastern-Rite Catholic Gay and Lesbian Christians.

BOOTS AND SADDLES 10242-106th St. Large tavern with pool tables, restaurant, shows. Members only.

DOWN UNDER 12224 Jasper Ave., 482-7960. Steam bath.

DIGNITY EDMONTON 482-6845. Support community for lesbian Catholics and friends.

EDMONTON RAINBOW BUSINESS ASSOCIATION 422-6207. Gay men and Lesbians in business and non-gay friends. Share business knowledge, learn, make friends, network...in positive, proud space where being yourself is the norm.

FEATHER OF HOPE ABORIGINAL AIDS PREVENTION SOCIETY 702, 10242-105 St., 488-5773. Education, training and support organization.

GAY AND LESBIAN COMMUNITY CENTRE OF EDMONTON (GLCCE) Suite 45, 9912-106 St., www.edmcc.net/glcce. 488-3234. Open Mon-Fri, 1:30pm-5:30pm; 7pm-10pm. Support groups, library, youth group and discussion nights. WED 27 (7pm): GLCCE Annual General meeting.

GAY MEN'S OUTREACH CREW (GMOG) 45, 9912-106 St., 488-0564. A peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem. SUN 24 (7pm): GMOG presents *Men, Let's Talk About Sex*.

HIV NETWORK OF EDMONTON SOCIETY 600, 10242-105 St., 488-5742. Support services for people affected with HIV/AIDS, info line, counselling, referrals, support groups, preventive education programs, resource centre, speakers bureau, Gay Men's Outreach Crew (GMOG), advocacy and public awareness.

ICARE 702A, 10242-105 St., 448-1768. www.icarealberta.org. The Interfaith Centre for

AIDS/HIV resources and education (former Interfaith Association on AIDS). Providing mutual support and connections for those affected by HIV/AIDS.

ILLUSIONS SOCIAL CLUB GLCCE •Every 2nd THU each month: Meeting.

LAMBDA CHRISTIAN COMMUNITY CHURCH Gameau United Church, 11148 Ave., 474-0753. •Every SUN (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community.

LIVING POSITIVE 488-5768. www.connect.ab.ca/~livepos/ Edmonton Persons Living with HIV Society. Peer facilitated support groups, peer counselling, daily drop-in.

LUTHERANS CONCERNED 426-0905. www.lcna.org. All Chapters—A spiritual community which gathers monthly for sharing, friendship, individual support, and a safe space for our own spiritual questions.

METROPOLITAN COMMUNITY CHURCH OF EDMONTON 429-2321. Weekly church services, non denominational.

PFLAG GLCCE, 462-5958. •Every 3rd TUE (7:30pm): Meeting. Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders.

POLICE LIAISON COMMITTEE 421-2277, 877-882-2011 (ext. 2038). Edmonton Police Service and the Gay and Lesbian community.

PRIME TIMERS 426-7019. •Every 2nd SUN ea. month (3pm): Monthly meetings. Social group for gay/bisexual men over 40 and their friends.

THE ROOST 10345-104th St., 426-3150. Open Mon-Sat 4pm-3am; Sun 8pm-3am. A multi-level night club. Disco upstairs, western downstairs.

SECRETS BAR AND GRILL 10249 107 St., 990-1818. Lesbian and gay bar/restaurant.

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP GLCCE, 488-3234. •Every 4th TUE ea. month (7pm): Meeting. Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings.

YOUTH UNDERSTANDING YOUTH 488-3234. Gay and Lesbian Community Centre. •Every SAT (8-10pm): A social and support group for youth under the age of 25.

SPECIAL EVENTS

EDMONTON INTERNATIONAL FILM FESTIVAL Gameau Theatre, 8712-109 St.; Prince Theatre, 10337-82 Ave.; Varscona Hotel, 821 106 St., 420-1757, 423-0844, www.localheroes.ca. Film screenings, gala evenings, 6-pack superpass \$40 (5 films); \$75 (all screenings) adv. @ Alternative Video Spot on Whyte, TIX on the Square, Sneak Preview Video, Movie Studio, Edmonton International Film Festival Society. Until Mar. 16.

PSYCHIC FAIR Oasis Entertainment Hotel, 13103 Fort Rd. FRI 15 (2-9pm); SAT 16, SUN 17 (12-9pm): St. Patrick's Day special Two-for-one door admission (12-3pm \$8). TIX \$5.

THE STANLEY MILNER LIBRARY Theatre Sir Winston Churchill Sq., 474-6058, 475-7729. MON 18 (7pm door): *The Last Just Man* (14A, disturbing content), film by Steven Silver. TIX \$10 (sug. donation) @ door. Proceeds to support community development work in Rwanda.

WORKSHOPS

ACTORS INTENSIVE WORKSHOP 433-1124. Learn film auditioning techniques from a working actor whose movies have screened in Europe, North America, and Asia. Ongar workshop weekday evenings. Free.

DEVONIAN BOTANIC GARDEN 5 km N. of Edmonton on Hwy 60, 987-3054. •**Growing Annuals**. Mar. 14, 7-10pm. \$29. •**Growing roses-beginners**. Mar. 16. \$28. •**Perennial garden design**. Mar. 16. \$42. •**Planning a hobby greenhouse**. Mar. 17. \$4. •**The Cottage garden**. Mar. 17. \$34.

EXECUTIVE ROYAL INN 2828-23 St. N.E. Calgary, (604) 687-8031. WED 20 (8:30am-4pm): Seminar: How to Find Work (in the 21st Century). \$295 (incl. refreshments, lunch and seminar material). Pre-register.

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